DRAMATIC MIRROR

DECEMBER 2, 1916 PRICE TEN CENTS

Producer FRED J. BALSHOFER explaining a comedy situation in "Pidgin Island" to HAROLD LOCKWOOD and MAY ALLISON, the Yorke-Metro Stars

THIS WEEK'S MIRROR COVER

Combinations being the order of the day, there is, perhaps, a strong precursor of success in the association of the three whose portraits appear on the cover of THE MIRROR this week, the results of their co-operation thus far having, artistically and otherwise, resulted in many attractive contributions to the screen.

Harold Lockwood, leading man with the Yorke-Metro forces, entered the motion picture field under the banner of Rex Universal. He soon gained the front row with the 101 Bison company and later became leading man for Mary Pickford and Marguerite Clark. Finally he was co-starred with May Allison by American Mutual.

May Allison wanted to be a prima donna and after several seasons in light opera became a screen actress. There she met Mr. Lockwood, with whom she has co-starred in numerous Metro productions.

Fred J. Balshofer saw the possibilities of the pictures when a youth and traveled from laboratory worker to directorship. He is now president and general manager of Yorke-Metro, supervising all the Lockwood-Allison productions.

THE NEW YORK DRAMATIC MIRROR

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FIGHTING SUNDAY LAW

Slim Chance That Picture Theaters in New York Will be Closed Because of Supreme Court Decision—Gaynor's Ruling in 1908 Likely to Hold

The decision of the Appellate Division of the Supreme Court that Sunday motion picture exhibitions are violations of the State law has aroused a violent storm of protest in the motion picture world. Men prominent in filmdom are planning to carry the case to the Court of Appeals and have it settled once and for all. If the Court of Appeals sustains the lower court then a movement will be begun immediately to have the law modified or annuled by the Legislature.

In the opinion of a prominent film man, who prefers not to be named, the motion picture public of New York city should allow the matter to drop and not attempt tc carry it on for a higher adjudication.

"Judge Gaynor's decision in 1908 that the penal code did not prohibit the giving of motion picture exhibitions on Sunday still holds in the jurisdiction which includes Greater New York," he said to a MIRROR representative. "Now it is perfectly plain if we carry the case to the Court of Appeals we are going to be beaten. The Court of Appeals will surely uphold the Apellate Division, and then all picture houses will have to close Sundays, and the only way we could gain relief would be by the Legislature amending the Penal Code—a long and laborious process.

"I believe in letting well-enough alone in this instance," he said. "Local magistrates have been governed, and will continue to be, by Judge Gaynor's decision, since his court, the Appellate Division in Brooklyn is co-ordinate with the court which has just handed down the decision of illegality, and their rulings are of equal weight.

"The code was adopted in 1883 when motion pictures had not been invented, so that Justice Gaynor pointed out, the legislators could not have intended to include them in the Sunday ban."

The code is as follows:

"The performance of any tragedy, comedy, opera, ballet, farce, negro minstrels, negro or other dancing, wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers on the first day of the week is forbidden; and every person aiding in such exhibition, performance or exercise by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or situation, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of a misdemeanor."

The Executive Committee of the National Association of the Motion Picture Industry met Thursday afternoon of last week, and determined that the entire industry should take its stand with the exhibitors who are affected. A statement issued after the session reads:

"The executive committee, however, felt that the issue was too vital to be allowed to rest, and that it desired to go on record for the national association as standing with the motion picture units who would suffer from this decision."

Those who attended the meeting were William A. Brady, president of the National Association and director-general of the World Film Corporation; Walter W. Irwin, chairman of the association's executive committee and general manager of the Vitagraph and V. L. S. E. companies; Ben B. Hampton, president of the General Film Company; William L. Sherrill, president of the Frohman Amusement Corporation; Louis L. Levine of the Regent Theater, Brooklyn; Lee A. Ochs, president of the Exhibitors League; Louis F. Blumenthal of the Exhibitors League, State of New York; John F. Miller of the Niagara Film Corporation, William M. Seabury, Frederick H. Elliott, executive secretary of the association, and Wallace Thompson, director of publicity.

William M. Seabury, general counsel for the association, said that the decision applied to northern New York only, and that the rest of the State still rested under Justice Gaynor's decision of 1908, that the statutory prohibition against "other sports, exercises

(*Continued on page 5*)

LEBLANG IN STANDARD THEATER

Cut-Rate Ticket Man Buys 40 Per Cent Interest in Upper Broadway Playhouse

Joe Leblang, the cut-rate theater ticket agent, has bought a 40 per cent interest in the Standard Theater, at Broadway and Ninetieth Street, and has thereby become a partner with John Cort in the ownership and management of that house. The present policy of presenting Broadway attractions for one-week engagements at popular prices will be continued.

To a MIRROR representative Mr. Leblang stated that he considers the uptown playhouse a good investment and that if his first experience as a theater owner and manager proves profitable he intends to branch out in other directions. He would not mention what his other plans are, but it is said that he has his eye upon one or two Broadway playhouses as managerial propositions.

"Community theaters are becoming more and more popular in New York, as the population of the city spreads out," said Mr. Leblang. "The Standard is packed night after night by people who seldom go below Seventy-second Street for their theatrical entertainment. The twenty-five cent picture houses and a visit weekly to the Standard suffices them, and so long as we continue to give first-class attractions with their Broadway casts intact we have no fear of the outcome of the enterprise. Cut-rate tickets have no effect on such a house as the Standard, because the best seats in that playhouse sell at half the price of those in the Broadway theaters.

Mr. Leblang's main cut-rate ticket establishment is located in the basement of the Fitzgerald Building at 1482 Broadway. He conducts a branch office at 499 Sixth Avenue, the location of his original place of business.

"I really could get along without my branch office," he said, "but I keep it for sentimental reasons. It was the place in which I started in business, and naturally I have a great fondness for it."

NEW PLAY FROM PINERO

Work of English Dramatist Probably Will be Produced Here in the Spring

Reports reach THE MIRROR from London that Sir Arthur Wing Pinero has begun work upon a new play, which will be produced in the Spring. It is the first play by Sir Arthur since the war began, with the exception of "The Big Drum," which Sir George Alexander presented last season in London.

The renewed activity of such playwrights as Pinero, Barrie, and Maughan is taken in many quarters as indicating the approach of the end of the war. Upon the outbreak of the war these authors, together with most of the others in their class, donated their services to the Government. Most of them have been employed in departmental work at home. The fact that during the past year they have found opportunity and inspiration to devote some of their time to affairs other than those of the Government shows that the strain of the war is lessening gradually in England.

Barrie's latest play, "A Kiss for Cinderella," will be presented here around Christmas time, with Maude Adams in the stellar role. The last play by Pinero to be done here was "The Amazons." It was revived by Charles Frohman in the Spring of three seasons ago with a cast headed by Billie Burke.

JOSEPH BROOKS KILLED BY FALL

Manager Drops from Window of Apartment on Eighth Floor —Had Been Ill

Joseph Brooks, the theatrical manager, was killed on Monday morning by a fall from the eighth floor of his apartments at 140 West Seventy-ninth Street. Mr. Brooks had recently retired from active theatrical producing, because of illness, but it was believed that he was on the road to recovery and that he would soon rejoin his former managerial associates, Klaw and Erlanger, in the active direction of the revival of "Ben Hur."

Mr. Brooks was a prominent figure in the so-called theatrical syndicate which flourished about twenty years ago and which included Messrs. Klaw and Erlanger, Rich and Harris, Charles Frohman, Alf Hayman and Nixon and Zimmerman. He engaged in his first theatrical enterprise in Memphis, Tenn., in 1877, in association with M. B. Leavitt. At that time he was a dry goods clerk by day and treasurer and manager of Leubrie's Theater at night.

When one of Leavitt's attractions was filling an engagement at the theater, Brooks, in a desire to do a little speculating, had the booking of the play changed from Memphis to Brownsville, Tenn., and by booming the attraction managed to clear a profit of $50.

Coming to New York he allied himself, in 1895, with J. H. McVicker and Henry Clay Minor in the establishment of a theatrical syndicate, its object being the presentation of the attractions of all three managers in their own theaters, upon an interchange basis, when the houses were not occupied by other plays.

Later he was an advance agent and in the early nineties he joined the forces of Klaw and Erlanger, and, in association with them, produced a number of plays, including the tremendously popular "Ben-Hur," "Wildfire," in which Lillian Russell appeared, "The New Lady Bantock," and others. He has managed, among other players, Lawrence Barrett, John McCullough, Nat C. Goodwin, Robson and Crane, Fanny Davenport and Mary Anderson.

Two seasons ago Mr. Brooks went into theatrical production upon his own account, establishing offices in the *Times* Building. His first enterprise was a revival of Anthony Hope's romance, "The Adventure of Lady Ursula." Then, with the Shuberts, he revived "Trilby," with a cast which included Wilton Lackaye, Leo Ditrichstein, Brandon Tynan, Phyllis Neilson Terry, and other well-known stars.

The following year he began his season with the presentation of Taylor Holmes in "Mr. Myd's Mystery," William H. Crane, Thomas W. Ross, Mabel Taliaferro and Amelia Bingham in "The New Henrietta."

AS WE WERE SAYING—

By Mademoiselle Manhattan

ME, MYSELF, I think there is nothing in all this season's offerings that is half so stimulating and delicious as Miss Kingston's all-too-brief presentation of a trilogy of delights at the Neighborhood Playhouse. What with band boxes and portmanteaux and thimbles, we have, to quote the eminent actor, Walter Jones, had little theaters "roosting all over us," these past few years, and the bantam breed of playhouse has offered more things that signify thought and growth than the big theaters. But when you sum their values up, and submit their purpose to the acid test of valid achievement, I think that the Neighborhood Playhouse that hides away down in the sunrise end of Grand Street, stands in unchallenged supremacy. Not unchallenged; that is the wrong word, I should have said in shining supremacy, for, of course, Holbrook Blinn and all the fine spirits who have worked at the problem of the little theater with the big play have thrown down the defiant glove to the Neighborhood. But with its latest bill of Shaw and Dunsany, plus Gertrude Kingston, I think we must admit that the cerebral centre of the drama at the moment has been fixed at Miss Lewisohn's happy playhouse.

If there is one dramatist more than another who is ever open to challenge and dispute, it certainly is Bernard Shaw, who has been seen in a glory of satire and sauciness in Miss Kingston's repertoire.

I started on this screed with a fixed intention of saying that I enjoyed Miss Kingston's performance beyond anything the season has offered, and then turning to talk about John Drew, but I must keep on long enough to note that never has critical opinion on a Shaw piece been more varied than about "The Inca of Perusalem." Even the men whom I most admire as critics called the piece talky. To me it was all utter and undiluted joy. I loved every word, every comma, and semi-colon in it.

In a chat with Miss Kingston after the play, that admirable actress told me that an engagement in a Broadway theater with the Neighborhood bill was quite possible, and I fervently wish that we might have the chance to see her and him (meaning Kingston and G. B. S.) happily and permanently housed in our own uptown midst.

It seems quite superfluous to say a word about last Thursday's professional matinee of "Captain Kidd, Jr.," because, of course, you were among those present. Everybody knows that I hold Lee Shubert in an esteem that is next door to veneration. But when he gives a professional matinee (and of recent seasons he has been almost the only manager to show this courtesy to the profession), you always know that only a sprinkling of players will be present, and that seats will be sold to the general public at the box-office. Consequently the event is a hollow mockery. Not so was the Cohan and Harris party. Not a single seat was sold, and not a company in town was slighted in the sending forth of invitations. And every one was there applauding the play and the players until there couldn't have been a whole glove on the premises.

John Drew, paying subtle compliments to all the ladies in the lobby, Jack Hazzard wishing he wasn't in a hit so he could go on a mad round of one-night-stands and write a few plays. William Hodge making eyes at his own wife to the scandal of all beholders, Bertha Galland, being reproached on all sides for her obdurate refusal to return to the stage before next season, Blanche Bates being told how lovely she's looking, Daisy Humphries with a bright-faced girl whom she introduced as a great friend of Rida Young's, Ruth Chatterton smiling and demure—they all were there. So were Raymond Hitchcock, refusing all invitations to step out between the acts, and remaining glued to the side of Flora Zabelle to the annoyance of half a dozen handsome actors who wanted to chat with the super beauteous Mrs. Hitchcock, Miriam Collins and Patricia Collinge, Harry B. Warner, Robert Fischer who gives that shrieking performance of the wise waiter in Margaret Illington's company, Margaret Illington herself, Walter Jones, trying to look as if he weren't the funniest actor in town; several Barrymores, a sprinkling of Colliers, a few Hopkinses, William Faversham and Julie Opp, and others, and others, and dazzling others until you couldn't see straight for looking at 'em. Chauncey Olcott, whose lovely wife is usually the most beautiful woman in the theater on such occasions was present, too. You know Rida Young wrote several successes for the Irish idol; Mrs. Olcott was not with her lord, but that artful Chauncey evidently felt that he must be accompanied by something very stunning, and so he captured Charles Cherry. Of course, Mr. Cherry is our handsomest leading man, but I hope I shall not hurt his feelings if I say that he is no proper substitute for Rita Olcott's deep-eyed loveliness!

White, N. Y.

DION TITHERADGE, LAURETTE TAYLOR, PHILIP MERIVALE.
Playing in "The Harp of Life," at the Globe Theater.

Not if I were an actor who had been out of a job for a year could any one drive me with knouts and cats o' nine tails to call upon Alf Hayman these days. The overlord of the Empire Theater, as you possibly have noticed, is going about on a crutch, just now. The reason is so bitterly humiliating that even Mr. Hayman's famed good humor and bonhomie toward actors, is under temporary eclipse. In ordinary circumstances Mr. Hayman could have both legs pulled out by the roots without losing his happy poise, but the accident which has reduced him to crutches and frowns inflicted a wound on his self-respect that nothing can heal. He was hit by a Ford. Hit amidships by a miserable little sneaking flivver, that crawled up behind a baby carriage and administered a jolt to the Hayman knee that necessitated plaster-bandages and crutches and canes and things. Mr. Hayman looks like a war hero, but his language—good gracious his language!

I suppose you want to hear a few words about the F. F. Mackay testimonial at the New Amsterdam last Friday? Everybody was there, of course, and it was more fun that five thousand dollars' worth of blue monkeys to see that audience arrive. Emma Dunn came very early, and everybody prepared to weep and clutched convulsively at his or her pocket handkerchief the moment she came in sight. Raymond Hitchcock, whose new wrist watch was worn proudly over his cuff, was greeted with inquiries as to the time o' day on all sides; William Faversham must have been a very stiff armed Bishop on Friday night at the Booth Theater, for everybody insisted on a vigorous handshake and a few compliments. Bayard Veiller was almost mobbed by actors who wanted to congratulate him on the enormous success of "The Thirteenth Chair," and Margaret Wycherly, who really wanted to go to hear Rabindranath Tagore, but chose the Mackay affair instead, was scarcely less overwhelmed by friendly flatteries than her lord and master. I can't begin to enumerate the persons present. Just turn to your "Who's Who" if you want the list. They were all there.

Perhaps you will say that this column is simply a copy of somebody's visiting list, if I dare speak a single word about the big party Nora Bayes gave the other night. But it was such a stunning fete I can't omit mention of the fact that our Nora was hostess at the most Chinesy Japan party and the most Japanesy China party of the season. Chinese lanterns, chop suey, Japanese fans and parasols with actors and actresses arrayed in kimonas and mandarin coats until the place looked like Macy's Far East department, were features of the merry dance.

Among Miss Bayes' guests were the Frank Cravens, the William Randolph Hearsts, the Charles Dillinghams (I didn't see 'em, but Walter Kingsley who press agented the affair, says they were present), Ruth Chatterton, the Edgar Selwyns and Dolly-Schwartz-Fox sisters, Steven B. Elkins, Florence and Mary Nash, Louise Dresser (Dove of Peace stuff), Eddie Darling, Joseph Santley, Jack Hazzard, Elsa Maxwell, Olive Thomas, and John Rumsey. Mr. Kingsley tells me there were others, too, but these names are sufficient to prove that it was some party.

White, N. Y.

IN "THE THIRTEENTH CHAIR."
Margaret Wycherly and Katherine La Salle.

(C) Ira L. Hill.

IRENE FRANKLIN,
In "The Melting of Molly."

IDEALS IN PRODUCTION

Every Play Demands Its Own Method of Treatment, According to B. Iden Payne

To alter a George Bernard Shaw manuscript has usually been considered the most difficult task in the theatrical world, but let those people, who make that superlative distinction, try to gain an interview with B. Iden Payne, the English actor and stage producer, and they will readily acknowledge that the

B. IDEN PAYNE.

business of tampering with the arch-satirist's plays is quite easy in comparison. No sooner do you obtain an appointment with Payne than you learn that he is about to entrain for Baltimore to put on a play. You await his return "day after to-morrow," and, when that day comes, you discover that he has just set off for Toronto to "see about another play." You are about ready to admit defeat, and then you find that he can give you a few minutes while on his way to the Grand Central Station to catch the Buffalo express.

You grasp at the opportunity eagerly, though you appreciate that the five minutes required to walk from the Knickerbocker Theater Building, where his office is located, to the terminal is woefully insufficient to devote to a man who is carving such a splendid fame for himself in this country as a stage director. You would like to spend an hour with him, listening to his ideas about acting and producing. Alas! John D. Williams or some equally progressive producer has first call on him, and he is off to distant cities to stage a new Brighouse comedy, to look over "Justice," to see if the Lancashire atmosphere is still maintained in "Hobson's Choice."

One minute nearly gone! Fortieth Street already! No more casual remarks about the weather and certain outstanding features of the early theatrical season!

"What brought you to America?" was brusquely hurled at him.

"An invitation from the Chicago Theater Society to produce a series of plays under their auspices," he replied. "That was in 1913. The following year I ran a company in Philadelphia. Experiments these seasons were highly interesting, but conditions required too great a rapidity of production to satisfy me. I am convinced, too, that the theater is an essentially democratic institution, and that a little playhouse, such as I occupied in both these cities, is by its very structural limitations compelled to be exclusive."

"What brought you to New York?" (We had now reached Forty-second Street.)

"I had just produced Sheridan's 'The Critic' in Philadelphia," he said. "It was highly successful, and the Messrs. Shubert invited me to bring it to the Princess Theater, where it also met with success. Immediately afterwards, I again interested the Shuberts in a play. This was 'Hobson's Choice,' a comedy by Harold Brighouse, a new English playwright, who had just sprung up in Manchester as a successor to the late Stanley Houghton. It was produced on an Autumn afternoon at the Princess, but on its favorable reception by the press and public, it was quickly transferred to the Comedy. Recently, as you probably know, it was presented in London, where it is acclaimed one of the biggest successes of the season. Then came Galsworthy's 'Justice,' which I produced for John D. Williams."

APPEARING IN NEW COMEDY, "SHIRLEY KAYE."
William Holden, Mrs. Jacques Martin, George Backus, Kitty Brown, Ronald Byron, and Elsie Ferguson.

"An impression was gained from 'Justice' that you were mainly concerned in realistic production," was the pauseful suggestion as we dodged across Sixth Avenue

"This is quite a mistake," he went on. "I have no special axe to grind in regard to methods of stage production. It seems to me that every play demands its own particular method. A realistic play must, of course, be treated more or less realistically, but 'Justice' was very far from being a realistic production if by realism you mean the literal transcription of life."

"Surely the court room scene was realistic?"

"Not in the sense I deprecate. Why, even the panels of the walls were made of canvas instead of wood! What one should aim at should surely be the creation of the illusion of actuality, not the actuality itself. Moreover, the illusion is never achieved by an exact copy of the scene represented. Such photographs are entirely divorced from art. They are foredoomed to failure, even in their avowed object."

He talked very rapidly as if in harmony to the steps we were taking. I wondered why he departed from precedent in this scene in permitting minor action side by side with the main action. It will be recalled that while the characters on the witness stand were replying to their questioners, people passed constantly in and out of the court room.

"The rule that the attention of the audience should be concentrated upon the business in hand is a perfectly sound one," came the quick response. "I maintained that the extraneous movements in the court room scene merely enhanced the main action, and actually prevented rather then caused any wandering of the attention."

"Is not your name in England chiefly associated with the repertoire movement?" (We were waiting for the authoritative hand of the law to bid us cross Fifth Avenue.)

"Yes. I organized and directed the first of the so-called repertory theaters, the Gaiety in Manchester, for Miss A. E. F. Horniman, from the time of its inception in 1907 until 1911, when I branched out and organized my own seasons of repertory in Glasgow, Leeds, Sheffield, and Birmingham. I also operated a separate company in Shaw's plays. However, by the time I came to America, I had definitely decided that repertoire and, by that term, I mean a theater in which productions of new plays are made at frequent intervals with occasionally revivals of old successes, does not afford the ideal conditions for stage productions, invaluable as it has been as a protest and a stimulus. My objection to repertoire is that it necessitates skimpy and inadequate production."

"What is your idea of American producing and the chances of its continued improvement?"

"American production in recent years has gone forward by such leaps and bounds that I consider its possibilities are unlimited," he replied. "In optimistic moments I am inclined to hope that the present activity may ultimately lead to some great national expression in dramatic art such as came to Attic Greece in the time of Aeschylus and to Elizabethan England. Such a day is a long way off, however, and it can never arrive so long as the theater continues to be immersed in its unbridled commercialism. You can't prostitute art without debasing it. After all, it is up to the public. There can be no abiding beauty in the theater until the people, as a whole, seek and demand it.

"I would like to see the establishment of an endowed theater devoted to the productions of plays as universal as the sunlight in scope and variety; with no shibboleths as to methods and technique, and with only one test applied to all its activities."

"And what test is that?" was my parting question.

"The test of sincerity and intelligence," he said.

LOUIS R. REID.

FIGHTING SUNDAY LAW

(*Continued from page 3*)

or shows" applied only to outdoor exhibitions.

It is understood that, in view of this opinion, Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has advised the Albany local not to take an appeal.

The matter has assumed the aspects of a state-wide fight against the enforcing of the blue laws in the case of motion pictures. All the organized force will be directed to the campaign. Many women's organizations will enlist in the cause of Sunday film shows. Prominent picture men are aroused and are virtually a unit in the opposition to the decision.

Picture theaters in New York city will not be closed as a result of the decision for the present, at least. The Court of Appeals will now take up the case and on its final ruling will hang the fate of the Sabbath shows.

Lee A. Ochs declares that if the law is sustained, more than half of the New York theaters will be put out of business. Indirectly many other interests, he asserted, would be seriously affected.

Protests are coming in by the wholesale, and it is quite apparent that the majority is against Sunday closing and what would virtually mean a restraint at once unbearable and dangerous.

There will be special meetings of the Exhibitors' organization and the problem will be taken up with the association.

Acting on the decision of the Appellate Division, Mayor Truitt of Binghamton, N. Y., notified all moving picture theaters Thursday that they must close on Sundays.

Mayor Mitchel has declared that the great mass of New York's population should be permitted to enjoy Sunday film shows, and has thereby aligned himself with the opponents of the new ruling. Senator J. J. Boylan asserts that if it is finally held that Sunday shows are illegal, he will propose an amendment to the Penal Code.

Sunday motion pictures are prohibited in Schnectady, N. Y., by an order issued Friday by Mayor George R. Lunn, in conformity with the recent decision.

CATHLEEN NESBIT,
In "Such Is Life."

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SNOBBISH DISCRIMINATION

UNTIL both sides of the case have been fully presented and a decision has been rendered, it is too soon to express a definite opinion on the action of the manager of the Olympic Theater, Brooklyn, in refusing to honor tickets for box seats presented by four sailors in uniform. If, however, the statement of the sailors is virtually correct—and there is small reason to question it—they will have the law as well as public opinion behind them.

The case is significant in that the action of other managers probably will be guided by the outcome in Brooklyn. There is no question about the reading of the law in this State concerning discrimination against men in uniform; but if one manager finds a way of avoiding it, others may be tempted to do likewise.

Only those who sympathize with flagrant snobbishness, un-democratic and un-American, will wish to see a precedent established by which courtesies extended to the public at large may be withheld from United States sailors.

SUNDAY PICTURES MUST REMAIN

IT is inconceivable that the recent decision of the Appellate Division of the Supreme Court against the showing of motion pictures on Sunday will mean the closing of photoplay houses in New York city on that day. The first intimation of such a move on the part of the authorities aroused a bitter protest, in which those financially concerned were heartily supported by practically every organization interested in seeing common sense prevail over a narrow, petty and harmful interpretation of blue laws that have no proper bearing on life as it is lived in a great metropolis.

In a time of uncertainty and legal disputes, it is well to remember that united opinion, such as exists in this instance, is dominant in the long run, and the thousands who are in the habit of spending a few hours each Sunday watching stories unfolded on the screen and listening to the music accompanying them will not find the doors locked. If it transpires, as a prominent legal authority suggests in another column of THE MIRROR, that Mayor Gaynor's decision, handed down in 1908, prevents interference with Sunday showings in New York city, the agitation in this city will be short-lived. In the rest of the state absurd restraints must be fought along other lines.

FIRST STEPS IN PLAYWRITING

IT IS no uncommon thing for a playgoer to ask himself, and he may pass the inquiry on to his friend in the adjoining seat, "What is this play about?" It may not have occurred to the querist that the playwright has asked himself the same question. Winchell Smith, who has studied and worked out every angle of the drama, tells us that many playwrights are in a quandary when they have finished their work. He not only believes this from his own observations, but his opinion is corroborated by Prof. Baker of Harvard, who gives courses in the construction of plays.

The conclusion of both is that while a course in the construction of plays is beneficial, the theory is useless unless it is tested by practical work at the theater, and there is an intimation that if both are not possible, a practical knowledge of the stage is more valuable than all of the information obtained solely in the class-room. Mr. Smith learned his art behind the scenes. He knew the stage, as he tells us, from the point of view of the actor and the manager before he ever wrote a line of a play. He knows of no better way to learn how to write plays. Shakespeare, as all Shakesperean scholars know, was an actor and a showman—whatever the latter meant in his day—before he ever wrote a play. It is only when a playwright has had this sort of schooling that he knows what to avoid—and on that hangs most of the law about playwriting. It is the first principle in journalism that the young reporter must know what not to write. The same applies to making a play.

It is only an actor of common sense who knows at a glance at his audience whether the audience is interested in the play being presented. If the actor becomes a playwright afterwards, the practical education he has received behind the scenes is the big asset in his success as a playwright. Mr. Smith hits and clinches the nail in saying: "One of the first things that a playwright with a practical stage experience thinks of is the fact that he must use some trick to arouse the curiosity of the audience in the first two or three minutes of the play. If he once does this, and gets the audience really interested in what the characters are talking about, he will get his ideas before every one in the house."

HEARD ON THE RIALTO

So closely is the figure thirteen associated with the production of "The Thirteenth Chair," as well as with its story, that Bayard Veiller, the author of the "mystery melodrama," believes that the fates of the theater will place it among the most substantial successes of the season. Mr. Veiller points to the cryptic significance of his name—it contains thirteen letters. William Harris, the producer, can also boast of thirteen letters in his name. And if this is not enough, we can state on reliable testimony that Messrs. Veiller and Harris occupied seats together in the thirteenth row on the opening night.

We'll wager that some confirmed pessimist will come along now and recall that Candidate Charles E. Hughes cast ballot No. 13 on Election Day. Undoubtedly Mr. Veiller will have a ready answer. He will reply that Woodrow Wilson has but thirteen letters in his name and that the President took his oath of office in 1913.

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Styles change in "dog-towns" almost as rapidly as in plays. It was only a half-dozen years ago that Buffalo was the popular choice of the producing managers for the trial performances of their attractions. But Buffalo did not hold its honor long, as Rochester and Syracuse began to be considered as the ideal places to try out new plays. Their reigns, too, were shortlived, when the managers appreciated the nearness of Atlantic City to New York and the resort's excellent theater and patronage in addition. Now comes Stamford, twenty-five miles away, with the claim that it is just the right sized city (25,000 inhabitants), with just the right kind of a playhouse (cosy and intimate), and the right kind of theatergoing public (loyal and enthusiastic) to be established as the chief "dog-town" of the United States.

Within the last week Stamford was the scene of three trial performances—Guy Bates Post in the new Richard Walton Tully production, "The Masquerader"; Harry James Smith's new comedy, "Oh! Imogen," which the Shuberts are presenting, and "Such is Life," in which Sam Sothern is now appearing at the Princess.

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What has become of those old-fashioned dancers
Who once did the maxixe and tango;
Have they all taken up the Hawaiian step
That resembles the Spanish fandango?

Wherever I go ukaleles I hear,
Their plaintive refrains really bore, so
That often I think of the sage's old cry:
It never rains but it pours, so.

—

The success of "Old Lady 31" at the Thirty-ninth Street Theater has brought to light an interesting story.

Seven years ago Lee Kugel, the producer, and at that time press representative for the late Henry B. Harris, was waiting his turn in a dentist's office. He picked up a magazine—one of those half-dozen old periodicals which are to be found in all well-regulated dental parlors—and hit upon a little story by Louise Forsslund called "Old Lady 31." The theme impressed Kugel, and he brought it to the attention of his chief, Mr. Harris. Negotiations were begun, and it was found that the author, Mrs. Louise Forsslund Waddell, had died shortly after the publication of her story. The dramatic rights had been disposed of to a Mrs. Janet Ward, then living in New York. Mr. Kugel went to see Mrs. Ward. She had already started a play based upon the story, and despite all offers declared that her drama would be acted or "Old Lady 31" would never be produced.

Meanwhile years passed, and Mr. Harris came to his tragic death on the *Titanic*. Mr. Kugel kept "Old Lady 31" in mind, however, and some time ago made another effort to get the rights. This time Mrs. Ward, unable to dispose of her play, gave permission for the story's use. Miss Crothers was commissioned to make the dramatization, and so "Old Lady 31" came to Broadway.

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So far this season we have not been treated to the interesting spectacle on first-nights of watching Mayor Mitchel and William Randolph Hearst glare ominously at each other from opposite boxes. We remember one particular occasion last year—a Grace George premiere—when their opposing presence added piquancy to the play.

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Isn't it about time for some sincere uplifter of the drama to give us a play that deals with birth control?

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE THIRTEENTH CHAIR"

Drama in Three Acts by Bayard Veiller; Presented by William Harris, Sr. and Jr., at the Forty-Eighth Street Theater, Nov. 20.

Helen O'Neill	Katherine La Salle
Will Crosby	Calvin Thomas
Mrs. Crosby	Martha Mayo
Roscoe Crosby	Gardner Crane
Edward Wales	S. K. Walker
Mary Eastwood	Eva Condon
Helen Trent	Sarah Whiteford
Grace Standish	Rose Aiken
Braddish Trent	Charles Lalt
Howard Standish	Walter Lewis
Philip Mason	George Graham
Elisabeth Erskine	Alice Claire Elliott
Pollock	A. T. Hendon
Rosalie La Grange	Margaret Wycherly
Tim Donohue	Harrison Hunter
Sergeant Dunn	Walter Young
Doolan	Walter Scott

"The Thirteenth Chair" is by all odds the most mysterious play that has been staged in a long while; in fact it is difficult to recall any melodrama constructed along the same lines with such marked success in exciting curiosity, arousing thrills and preventing even the most astute of onlookers from guessing the solution until the playwright is ready for its disclosure in the last few minutes of the final act. Bayard Veiller has written the kind of a play that might have come from Anna Katherine Green or Conan Doyle; but it happens that he credits his inspiration to Will Irwin's magazine stories concerning Rosalie La Grange.

The play, however, is in no sense an adaptation. It is distinctly a work of the theater, artfully designed to appeal to a healthy liking for a thrilling tale in which the situations are all important and the characters of slight significance, save as they contribute to a very engrossing and mystifying occasion. The construction is adroit, in that the playwright presents an interesting murder case without a too persistent explanation of preceding events; then in the presence of the audience introduces a second murder, obviously linked with the preceding one, and proceeds to locate the murderer without once permitting suspicion to rest on the real culprit.

It all happens on one eventful evening following a dinner party and the engagement of the wealthy son of the host to Helen O'Neill, a young woman, who, though beneath him in social station, is welcomed by the family. A clairvoyant, Rosalie La Grange, has been summoned by one of the guests, who believes that Helen was concerned in the murder of an intimate friend. The medium is to summon the spirit of the deceased that the mystery may be unravelled in time to prevent what the faithful friend regards as a most unfortunate union. These facts are sufficiently well established, also that the Irish medium is the girl's mother and that despite her willingness to use trickery, she occasionally experiences moments of supernatural insight. The audience is in a keen state of expectancy when the guests, hand in hand, are gathered in a circle, the stage is darkened and the medium passes into a trance. But there is never a suggestion of what is about to happen until a shriek pierces the darkness, the lights are flashed on and the man who summoned the medium lies lifeless on the floor. He has been stabbed in the back.

A more gripping climax for a first act could not well be devised, nor is there any drop in interest during the subsequent police investigation. The playwright has been careful to advance misleading clues, while the evidence points to Helen as the culprit, although the spectator knows full well that eventually she will be cleared. Much of the interest centers in guessing which one of the guests will be found guilty and those most open to suspicion are not exonerated until the final and extremely dramatic moments of the play, when the missing knife drops from the ceiling and the murderer breaks down in a full confession.

Margaret Wycherly's portrayal of the medium as a woman of sound sympathies and fundamental sincerity, despite the need for using the tricks of her trade, is a capital piece of acting, perhaps the best in her career. The love of mother for daughter is the most humanly appealing element in the play. Katherine La Salle is sincere and sympathetic in her playing of Helen, Harrison Hunter brings force and distinction to his interpretation of Inspector Donohue, whereas for the rest it is a thoroughly able cast.

MAUD ALLAN,
Playing Special Engagement at Palace.

MAUD ALLAN AT PALACE

Dancer Appears for First Time in Vaudeville—"Mind Your Own Business" a Clever Sketch.

The exceptional series of dancing numbers given on the Palace program culminated in the first appearance of Maud Allan and her company in vaudeville on the Palace stage on Monday afternoon. There were many professional dancers and devotees of the classical and modern dance sprinkled through the house and the audience as a whole was obviously swayed by the varying moods of the sharply contrasted numbers.

As a prologue, the artiste gave three delicate vignettes of dancing which are well known in themselves and have become more famous through her interpretation. They were "The Spring Song" of Mendelssohn, "The Moment Musical" of Schubert and "The Blue Danube" waltzes by Strauss. The dancer's flower-like figure caught all the elusive and elfin charm in these little masterpieces and seemed an incarnation of the music itself.

These were followed by the main feature of the program, a dance-play, "Nair, the Slave," telling in pantomime a love tragedy of the Orient. Maud Allan is the slave-girl, Nair, who cheers the heart of Amru, brother of the prince, by her wistful beauty and alluring dance, which she ends in an enchanting tableau in his arms. The prince comes upon this scene and is about to slay his brother when Nair plunges a dagger into the assailant's heart and then turns to her lover, who leads her out into the moon-lit desert to happiness.

This brief but intense tragedy without words has all the languorous grace and smoldering passion of the Orient for a background with the thread of the drama carried by the two principals—Maud Allan and Stafford Pemberton. The dance with which the slave girl charms Amru is a new and striking creation of Maud Allan's and is almost violent in its intensity. Stafford Pemberton as Amru was a vivid figure that might in reality have stepped from the Lybian desert at sunrise. Much credit is due the scenic artist who designed the brilliant and harmonious set which was remarkable in its simplicity and in the suggestion given through a single vase or fold of the hangings.

The rest of the bill is up to the usual excellent standard of the Palace. An exceedingly clever little domestic farce presented by John L. Golden and Winchell Smith, called "Mind Your Own Business," was cleverly played by Digby Bell and Company, who introduced bits of sentiment into the comedy, which in turn touched and amused the audience. It is the kind of intelligent comedy entertainment all too seldom found in vaudeville.

"SUCH IS LIFE"

Comedy in Three Acts by Harold Owen; Produced by the Messrs. Shubert at the Princess Theater, Nov. 25.

Philip Gayton	Sam Sothern
Edith Gayton	Ann Cleaver
Julius Crankshaw	Ferdinand Gottschalk
Leslie Crankshaw	Cathleen Nesbitt
Mrs. Hayland	Kate Serjeantson
Angus Ferguson	Edward Douglas
Bertha	Helen Rawson

In the course of his three-act comedy, Harold Owen causes one of his characters to refer to the courage it takes to be conventional in these days of premeditated unconventionality. No doubt eccentricity is fashionable, and equally apparent is the tendency among writers of stage comedy to adopt the smart French attitude towards love and marriage—a tendency with which Mr. Owen, as evidenced in "Such is Life," is heartily in sympathy The author did not have the desire—or the courage if you prefer—to be surprisingly novel by treating domestic relationship as something more than a joke. He has written a conventionally cynical comedy and an occasionally amusing one.

But be as charitable as we will, give the author credit for displaying a nice sense of comedy situation in the first act, also for carefully phrased dialogue and it is still difficult to understand why the play was considered worth doing. It is tenuous in the extreme and worse than that it fades off into a decidedly wearisome last act after a second act of dubious quality. All that is really good in "Such is Life" might be condensed into an hour's entertainment and the audience would be spared listening to the reiteration of arguments and explanations that are not interesting enough to justify such an elaborate exposition.

The most distinct character in the comedy is Julius Crankshaw, an eccentric, egotistical author who talks much about the psychology of women and how, because of his thorough knowledge of feminine nature, there is no danger of his failing to win and hold a woman's love. Knowing that the young wife before whom he airs these views is enjoying an affair with a trusted friend and that she has written a novel describing her emotions, the audience is able to laugh at Crankshaw's pompous theorizing. The amour is carried on even in the presence of the self-sufficient husband, who suspects nothing until he turns from the piano to find his wife being kissed with no manifestation of distaste on her part. The manner in which this incident is explained to his satisfaction accounts for the most passable moments of the play.

A week has elapsed before the opening of the second act which finds Crankshaw much perturbed because his wife has been absent several days, a perturbation shared by the wife of the trusted friend, whose husband also has wandered from the fireside. The pair return at about the same time, giving unconvincing and inconsistent accounts of trips to Scotland and it is natural to suppose that they were together. As a matter of fact Mrs. Crankshaw had gone to confer with her publisher, whereas Gayton had been away on business in which she was not concerned; but the accused lovers, even suspecting each other by this time, have great difficulty in clearing the situation.

Sam Sothern, as Philip Gayton, is starred in this play and his performance, finished, restrained and in a polite comedy vein is engaging; but no more so than that of Ferdinand Gottschalk as the author. These two are the prominent figures in "Such is Life." Cathleen Nesbitt does very well as Leslie Crankshaw; but Ann Cleaver is not particularly happy in her playing of the other wife.

MATINEES FOR CHILDREN

In arranging their program for the eight holiday matinees which they will give at the Cohan and Harris Theater, Dec. 26 to Jan. 6, Alice Minnie Herts, Katharine Lord, and Jacob Heniger have chosen one new play and one revival, "Editha's Burglar," a play much beloved by two generations of children. For the part of the burglar they have engaged Otto Kruger, who is playing in "Captain Kidd, Jr.," the current success at the C. and H. The second of the offerings is one of Lady Gregory's plays of Irish legend, "The Traveling Man," and the third a new Christmas play by Mary Austin.

NEW YEAR'S EVE DARK

Theater Managers Appear Ready to Drop Fight to Give Sunday Night Performances

At a meeting of the United Managers' Protective Association held last week in its rooms in the New York Theater Building, it was decided that no concerted move should be made by the theater managers to keep their playhouses open New Year's Eve, which falls this year on Sunday. What the managers may do individually, however, is entirely apart from the decision of the society, but as far as they unitedly are concerned New Year's Eve will be observed the same as any other Sunday.

Some of the managers were opposed to giving performances that night at all, while others favored asking Mayor Mitchel to grant them special dispensation. But when it was learned that the closing statute was a State law as well as a city ordinance, it was decided to leave the matter in the hands of the individual managers, each to operate his theater as he saw fit.

So far as can be learned at present no effort is being made by any manager to present a theatrical attraction on this occasion, and last reports state that they are fast becoming reconciled to the fates which deal so unkindly with them every seven years.

White, N. Y.

WASHINGTON SQUARE PLAYERS IN "ALTRUISM."
Florence Enright, Noel Haddon, and Arthur E. Hohl.

THEATER BARRED NAVY MEN

Manager and Lessee of Olympic, Brooklyn, Up in Court Charged with Discrimination

The case of Adolph Gottmann, manager, and Harry Traub, lessee, of the Olympic Theater, Brooklyn, who are charged with having refused four American sailors in uniform admission to a box in the theater, comes up Nov. 29 in the Adams Street Police Court for a further hearing. The theatrical men have pleaded not guilty.

On Nov. 19, Edward Hill, a sailor of the hospital ship *Solace*, with three companions purchased box seats. Hill presented them at the door, where they were told they could not be admitted to the box. Hill quoted the ticket taker as saying:

"We won't honor box tickets from sailors of the navy nor from soldiers of the army. You'll have to go to the gallery if you want to see the show."

Then Hill called for the manager of the house. According to the sailor, the manager would not give them any satisfaction, but told the party that he didn't want sailors of the navy sitting in the boxes, as he said it lowered the tone of the theater and that his patrons would object.

On returning to the navy yard the sailors reported the occurrence to Executive Officer Blackwell. On his advice the men returned to the evening performance, when they again presented their box tickets. They were again refused admission to the box seats.

According to Assistant United States District Attorney Cuff, the Penal Code in Section 519 makes the refusal of admittance to a person in the uniform of the United States Army or Navy to a theater under the alleged circumstances a misdemeanor.

NEW HARVARD AUTHOR

"In for the Night," the farcical comedy which is soon to be produced by the Empire Producing Corporation, is by a new author, James Savery. Mr. Savery, who is a recent graduate of Harvard, was active in college dramatics, having been president of the Harvard Dramatic Club and also the author of "The Crystal Gazer," one of the most successful productions given by the famous Harvard Hasty Pudding Club. With the exception of a few one-act plays in vaudeville, "In for the Night" represents Mr. Savery's first play to receive professional production.

ENGAGEMENT EXTENDED

The matinee revivals of "The Yellow Jacket" at the Cort Theater are doing so well that additional performances have been announced for the afternoons of Dec. 4, 5, 7, and 8, and the morning of Dec. 9.

BILLIE BURKE RETURNS

Actress Will Appear on Stage in New Play by Edward Sheldon

Billie Burke will return to the legitimate stage about Feb. 1 in a new comedy drama written for her by Edward Sheldon. This will be her first appearance in legitimate drama since she played "Jerry," under the management of the late Charles Frohman, for since the moving pictures claimed her she has been occupied in the filming of "Peggy" and the chapters of "Gloria's Romance," both of which were highly successful on the screen.

Her new play is as yet unnamed, but is said to deal with two different phases of New York life, and to be written in the playwright's best manner. Miss Burke will be under the personal and exclusive management of her husband, Florenz Ziegfeld, Jr.

WHITE RATS ARE SUSTAINED

American Federation of Labor Refuses to Rescind Organization's International Charter

At the convention of the American Federation of Labor, held last week at Baltimore, two resolutions of interest to the theatrical profession were introduced. One was with a view of having the International charter, now held by the White Rats, rescinded. This was defeated after a bitter contest between James William Fitzpatrick, Harry Mountford, delegates from the White Rats, on the one side, and representatives from various organizations on the other.

The claim of the White Rats to be the only actors' organization with the support of every labor organization in the United States and Canada ready to render every possible moral and financial assistance, now stands unchallenged. Testimony was furnished in the convention that the White Rats' per capita membership had been increased during the year by 10,400.

The Vaudeville Managers' Protective Association, opponents of the White Rats, contend that the result in Baltimore only postponed the inevitable end, as they declare that the actors' organization cannot stand long in the contest with the managers. The association announces that managers in the future positively will not recognise or book White Rats.

The Actors' Equity Association, which had petitioned, by resolution, for a separate charter, does not consider that the action of the Federation in refusing to withdraw the charter of the White Rats and issue another charter covering all the acting profession, ends its hopes of unionizing and affiliating with labor. It is said that the matter of a separate charter will be taken up again when the Executive Council of the American Federation of Labor meets next January.

The only official communication received by the Association from the A. F. of L. is formal notice that the two resolutions introduced at the convention were tabled for action later by the executive committee.

Equity officials still express confidence that their society will be unionized, but they base their hopes on unofficial declarations of labor leaders and not on anything that has occurred at Baltimore or elsewhere.

OVATION FOR MISS DUNCAN

Isadora Duncan received an ovation last week when she appeared before a large gathering of her friends at a Wednesday matinee dress rehearsal at the Metropolitan Opera House. She gave an interpretation of "The Marseillaise," wearing a red robe.

McINTOSH BANKRUPT

Burr W. McIntosh, who appeared last year in the all-star revival of "Trilby," filed a voluntary petition in bankruptcy, Nov. 24. He gave his assets as nothing and his liabilities as $12,037. He said his occupation was photographer and his address 500 Fourth Avenue.

NEW CHARLOTTE WALKER PLAY

Charlotte Walker will be seen in a new play by Eugene Walter, entitled "Pussy-Foot Patricia," under the direction of Ernest Shuter. The cast is now being assembled and the season will open Christmas week.

PLAYS FOR CHARITY

Mme. Yorska Will Give Proceeds of Special Performances to Victims of the War

A series of special performances, the entire proceeds of which will be devoted to allied war charities, will be given shortly by Madame Yorska, who has been promised the co-operation of several players well known to the New York public.

Madame Yorska feels that since circumstances have prevented her from taking an active part in relief work she should do something to show her interest in the cause for which so many authors and artists of prominence have given their lives.

Among those who have promised to cooperate with her in the enterprise are Madame d'Archanbaud of the Theatre Royal, Brussels; Miles. Margaret Green, Jenny Marinoff, Ann Meredith, and Beverly Sitgreaves; MM. Paul Gordon, Roeder, and Ruben of the Washington Square Players, and Robert Witworth.

"Jenny," a play by Algernon Boysen, a young American now serving in the French aviation corps, will be the first of the series. The work was given to Madame Yorska by the author before sailing for France. "The Greater Claim," by Juta Belle Ranke, has been selected as the second play. It deals with a subject of moment to women of the day. It will be followed by "La Gioconda" by d'Annunzio, Arthur Symons's translation being used; and by "The Lady from the Sea" of Ibsen.

Each play will be presented four times, and will be given in English. However, there will be a short French play on each program. Madame Yorska holds the production rights to a number of works as yet unknown to the American public, and it is from these that the repertoire of one-act plays will be drawn. Definite announcement as to the date and the theater will be made shortly.

"The Right Little Girl" will soon be seen on Broadway, acording to the producers, the June Amusement Company. The piece will first be given a preliminary showing in Chicago during the holidays. June Keith heads the cast, which has been greatly strengthened.

White, N. Y.

SCENE FROM "GETTING MARRIED," AT THE BOOTH.
Charles Cherry, Henrietta Crosman, Hilda Spong, William Faversham.

BERNHARDT MAGNETIC AS EVER

Reports from Cities Visited Indicate that Great Actress Has Retained Her Power Through Advancing Years

Fears that Madame Bernhardt, who will open her New York engagement at the Empire Theater Dec. 4, might have lost her magnetic spell through the advance of years have been dispelled by reports of her continuous triumphs in Washington, Boston, and Detroit, the last city visited.

In Washington, among other things, Madame Bernhardt put to her credit the feat of playing, for the first time in her career, the role of Shylock. Later, in Boston, where the audience rose on her first appearance and cheered her, standing, for ten minutes, she made so deep an impression that a fourth matinee performance had to be given in addition to six evening performances. Those who have seen her at close range have convinced themselves that Madame Bernhardt's charm, vitality, and art are no less real than they were ten years ago.

The programs chosen for the first week at the Empire will include the most interesting acts in some of the works by which she is best known here—among them "Cleopatra" (a new version); "Camille" (the death scenes from the play of the same English name); and "Jeanne d'Arc." Unusual interest attaches to her appearance in the last-named character, owing to her recent visit to the Cathedral of Rheims, where, in the midst of a great tragedy, she paid homage to the statue of the Maid of Domremy.

A number of new works which have been tested and proved successful outside of New York will be presented during Madame Bernhardt's first week at the Empire. They will show the actress in tragedy, romantic drama, and realistic drama. In a one-act play, entitled "Opium Ashes," realism and romanticism will be combined.

An excellent company, with Jean Angelo as leading man, will support Madame Bernhardt and appear in several lighter works. Mr. Angelo came straight from the trenches to accompany Madame Bernhardt on her tour. He is said to be a man of fine appearance and artistic fervor. Special attention will be paid to the incidental music used at each performance.

SIXTY THOUSAND DRAMAS CATALOGUED

Library of Congress is Preparing Work of Great Value to Playwrights and Producers

The Library of Congress has in course of printing in a limited edition a complete catalogue of copyrighted dramas, containing the titles of all dramas (about 60,000) recorded from 1870 to the end of 1915. A simple reference to this catalogue will answer the question whether any particular dramatic compositon has been registered for copyright, and will thus save the trouble of writing to the copyright office and the loss of time in waiting for a reply.

The work is expected to make two large volumes, and will be supplied with a full index of authors, joint authors, editors, and translators, in addition to the name and address of the copyright claimant in each case.

To accommodate those who have occasion to make frequent inquiry at the copyright office concerning drama registrations or are otherwise interested to receive the work as it is printed, arrangements have been made with the Superintendent of Public Documents to furnish the consecutive unbound signatures of the catalogue, about half of which are now ready. The subscription price, $4, for the catalogue in either bound or unbound form, should be sent by money order, payable to the Superintendent of Public Documents, Government Printing Office, Washington, D. C., or if more convenient, this subscription may be transmitted through the copyright office.

The titles of dramatic compositions registered in 1916 are printed in the monthly parts of the catalogue of copyright entries, part I, books, which may be secured, so far as copies are still available, at the nominal cost of $1 a year, payable, to the Superintendent of Public Documents, thus supplementing the drama catalogue.

IRENE FRANKLIN STARS

Former Vaudeville Favorite Appears to Advantage in "The Melting of Molly."

From the vaudeville stage Irene Franklin transferred her gifts of song and mimicry to the comedy drama field in "The Melting of Molly," in which she opened at the Garrick Theater, Detroit, Nov. 13. The piece is by Maria Thompson Daviess. So long had Miss Franklin been associated with the two-a-day that the audience failed to recognize her as a comedy star until she began singing a humorous song, "Grandma, Dear Grandma."

There is a slight story in the comedy, dealing with a self-sacrificing heroine who tries to reduce her plumpness before the return of her long-absent lover. She succeeds, but is disappointed to find that he has become a mountain of flesh. Then follows the transfer of her affections to the doctor who had helped her to reduce. In the cast supporting Miss Franklin are George S. Trimble, Harold Vosburgh, William Webb, Helen Tracy, Sue MacManamy, Nellie Fillmore, Clara Mackin, and Raymond VanSickle.

OLDEST ACTRESS IS 93

Mrs. John A. Ellsler, the oldest American actress, celebrated her ninety-third birthday Nov. 21 at her home in Nutley, N. J. She was surrounded by her many relatives and friends. Congratulations were received from Francis Wilson, Orrin Johnston, William Seymour, stage director of the Punch and Judy Theater, and many other distinguished people.

Sarony, N. Y.

ROBERT PATON GIBBS.

In the accompanying photograph, Robert Paton Gibbs appears as the sinister Don Benito Garvanza in "The Flame." Beginning a career which has been notably distinguished with Daniel Bandmann and others of that period, Mr. Gibbs finally created the part of Gecko in the premiere of "Trilby." Since then Mr. Gibbs has added a long and noteworthy group of creations to his professional career, among the most impressive being General Campos Santos in "The Dictator," Geoffrey Pilgrim in "Sporting Life," M. Gerardy in "The Pit," Paul De Vigne in "The Soudan," Baron Freidrich in "My Official Wife," Gaspard Debre in "The Lion's Heart," Major Gennaro de Mendoze in "Captain Impudence," Pico in "In Paradise," Mouraka Pasha in "Peroso," Fernande in "Monte Cristo," Vicomte de Fontenell in "Business is Business," Victor le Mercier in "Virginius," Noel in "Madame X" Salsbury Duval in "We Are Seven," Jacob Engstrand in "Ghosts," General Tung in "The Dragon's Claw," and many others equally as clever and varied. Another creation which promises to add to his distinction is the title part in the film version of "Robinson Crusoe,' which is to be released shortly.

KLAW TO GIVE LUNCHEON

Theatrical Men Will Take Up Matter of Better Lighting and Traffic Regulation

Marc Klaw will give a Broadway Association luncheon this week at the Hotel Claridge, primarily for the theatrical interests, to discuss suggestions for better lighting and traffic regulations for the theater patrons in the Broadway amusement center.

"TREASURE ISLAND" CHANGES

The 246th performance of "Treasure Island" at the Punch and Judy Theater was signalized Monday night by the first appearance of Tim Murphy as Long John Silver, the part recently played by Henry E. Dixey. Mr. Murphy made a decided hit in his characterization of "Bill" Bones, and his portrayal of Long John is no less effective. Herbert Ashton has returned to his original role of Hands.

DRAMA AT THE STANDARD

The attraction at the Standard Theater this week is George Broadhurst's "Rich Man, Poor Man," which ran through the Fall at the Forty-eighth Street Theater. The play has a very general appeal with its Cinderella plot, based on the serial of Maximilian Foster, as published in *The Saturday Evening Post*. The production and cast are still intact, including Marie Wainwright, William B. Mack, Regina Wallace, John Bowers, Brandon Hurst, Frank Westerton, Rudolph Cameron, Jessie Ralph, Georgia Lawrence, Emily Fitzroy, and Marcia Harris.

ENGAGEMENT EXTENDED

Owing to the demand for seats, Gertrude Kingston's engagement at the Neighborhood Playhouse was extended one week, bringing the final performance on Sunday, Dec. 3. The three plays presented are "The Inca of Perusalem," by a Fellow of the Royal Socley of Literature; "The Queen's Enemies," by Lord Dunsany; and "Great Catherine," by Bernard Shaw.

JULIA ARTHUR IN "SEREMONDA"

Julia Arthur, who will soon appear in New York, gave her first performance of "Seremonda," a four-act romantic drama by William Lindsay, at Hartford, Conn., on Nov. 16. It was a notable event on account of the return of the distinguished star to the stage after an absence of several years. Her new play deals with the times of the crusaders and troubadors. The story has vigor, holds the interest, and has an unexpected ending.

Miss Arthur played with brilliancy and dramatic power as in the past. The rest of the company was competent. The production was adequate.

PRODUCTIONS ON THE WAY

"Mother Cary's Chickens," a story by Kate Douglas Wiggin, has been dramatized by Rachel Crothers, and soon will be placed in rehearsal by John Cort.

"Give and Take," a new play by John Howard Lawson, was produced in Syracuse last week by Robert M. Catts and George Mooser. The play is described as a Manhattan Arabian Night. The cast includes Bert Lytell, Vernon Steel, Rowland Buckstone, Edwin Forsberg, Sydney Greenstreet, Bernard Delaney, Jessie Glendinning, Geraldine O'Brien, and Hazel Turney.

"Oh! Imogen," a new comedy in three acts by Harry James Smith, the author of "Mrs. Bumpstead-Leigh," was produced in Stamford, Conn., Nov. 22. The leading role is played by Marie Nordstrom, wife of Henry E. Dixey. The play is a romance of old New York, and will be brought here by the Shuberts shortly. After the engagement in Stamford, "Oh! Imogen" will be seen at the Belasco Theater, Washington, for a week.

Preliminary to the New York season which opens at the Astor Theater, Dec. 4, Clifton Crawford, in the new musical play, "Her Soldier Boy," appeared in Washington last week. This week the attraction is being presented at the Academy of Music, Baltimore. In the cast now are John Charles Thomas, Adele Rowland, Beth Lydy, and a number of others.

White, N. Y.

SCENE FROM "CAPTAIN KIDD, JR."
Otto Kruger, Charles Brown, Ernest Stallard, Edith Taliaferro.

MACKAY HONORED AT BENEFIT

Stage Stars Unite in Making Testimonial Entertainment at the New Amsterdam a Memorable Affair

The affectionate regard in which the American stage holds its veterans was most amply and applausively demonstrated at the New Amsterdam Theater on Friday afternoon, when the Actors' Fund of America tendered a testimonial benefit to F. F. Mackay, dean of the profession and senior warden of the Actors' Fund.

Mr. Mackay, a brisk young actor of eighty-four, was, perhaps, the stellar figure of the afternoon, and his recitation of Kipling's "Gunga Dhin" was as full of force and fire as when Mr. Mackay first voiced it, some twenty-odd years ago. The program, which was a long one, included offerings of "The Five of Clubs," Gus Edwards, John E. Hazzard, who contributed a few remarks and an original song, besides an appearance with Georgia O'Ramey and Jed Prouty in a trifle from "Miss Springtime."

To Blanche Bates fell the honor of welcoming the audience and outlining the work in which Mr. Mackay has been right hand man of the Fund for twenty-five years, and Miss Bates, having melted the audience to weepy depths of feeling, George MacFarlane sang it into gales of laughter with new songs and good old stories. Henry Miller and Ruth Chatterton contributed Clyde Fitch's "Frederic Le Maitre," Elsie Janis danced, Bruce McRae and Gladys Hanson gave Carton's "Ninth Waltz," and Raymond Hitchcock recognized friends in the audience and tickled everybody with the happy hilarities he is pleased to call "little song tunes." Frank Keenan was masterly in an unpleasant recitation in which he was assisted by Carol McComas. William H. Crane, who was billed as "?" answered the question, which was doubtless an inquiry as to the most popular comedian on the stage.

With a number of anecdotes culled from his own varied experience, Mr. Crane proved himself the fair-haired boy of the afternoon.

An Actors' Fund event without the appearance of Daniel Frohman would be like "Hamlet" with the Melancholy Dane cut out of the performance. Friday's matinee will go ringing down the corridors of dramatic history as the only time on record when a Fund benefit was not all that was promised. For the first time in twenty-five years Mr. Frohman appeared as an apologist to explain the non-appearance of William Collier. With profound feeling Mr. Frohman stated that Mr. Collier had been called to Philadelphia. As a substitute for Mr. Collier, President Frohman introduced Leo Carrillo as Oliver Morosco's contribution to the benefit. Mr. Carrillo, coolly ensconced himself in the heart of the audience by a series of amusing imitations of most things in the heaven above the earth and the water under the earth. From Chinese stories and anecdotes introducing the clergy to imitations of a self-starting Ford that displayed the usual reluctance to start, and a bit of mimicry that described a bumble bee stung by a piece of limburger, Mr. Carrillo showed himself like Goldsmith, in that he left no form of literature untouched, and touched nothing which he did not adorn.

The program of entertainment was closed with Mr. Frohman's own offering—quite appropriately the youngest of stage persons, appearing in the person of little Doris Booth, a baby danceuse of infinite charm, who gave two interpretive dances as a tribute to the oldest of actors. Little Miss Booth was followed by John Drew, who feelingly introduced Mr. Mackay, whose address concluded with a gathering upon the stage of most of the notables present.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"OUR LITTLE WIFE"—TIMES: "Our Little Wife" is a clever, characteristic, and fairly amusing farce by Avery Hopwood. It is smartly mounted by the Selwyns and is well played, except for the fact that Margaret Illington is sadly out of her element in the title-role.

WORLD: "Our Little Wife" is immeasurably livelier and funnier than most of the pieces that pass current for farces. Therefore, it is the more unfortunate that it contains such a yellow streak. . . . The acting was generally up to the needs of the piece.

SUN: None of his (Avery Hopwood) plays was ever more amusing than "Our Little Wife."

HERALD: Mr. Hopwood's new play is the lightest kind of nonsense. It began with great promise and the high speed gayety continued well into the second act. Here, however, when wives, sweethearts, and husbands began to pop in and out of a bachelor's apartment in the old way of so many other farces, the familiar tricks were too apparent and the jollity slowed down. Mr. Hopwood frequently allowed his lines to slip beyond the borderland of the suggestive into the risqué, but he was so adroit that these slips were generously overlooked by an audience grateful for laughter.

"THE 13TH CHAIR"—TIMES: Here, by the man who wrote "Within the Law," is a new melodrama that is interesting, unusual, and, in its first act, thrilling to a degree. Despite heroic efforts, the interest after that first act gradually but steadily abates, and perhaps this is inescapable in the writing of a detective play.

SUN: Out of this fiction the author had devised three absorbing and novel acts which are destined to hold the interest of the public for a long time to come. Mr. Veiller has arranged his scenes most effectively. There is not a minute of tedium in their development.

WORLD: Mr. Veiller's work is an exceedingly good example of its kind. With clever invention through its three acts it led up and down blind alleys, around circles, retraced its steps, plunged forward again in unexpected directions and until within five minutes of its close kept its audience totally at sea as to the perpetrator of the murder, the detection of whom was the burden of the plot.

POST: The probability is that Bayard Veiller's somewhat incoherent but undoubtedly effective melodrama, "The 13th Chair," will remain there for a considerable time to come. Of its kind it is a decidedly ingenious piece of work, although its mechanism is not sufficiently perfect to bear close scrutiny. It is a trick play, laboriously contrived for the bepuzzlement of the audience and stuffed with surprises, sensations, false clues, sentiment, suspense, and mysticism.

WILLIAM HARRIS DIES SUDDENLY

Veteran Producer Passes Away at His Bayside Home—Great Loss to the Stage

William Harris, father of the late Henry B. Harris, oldest and best beloved of theatrical managers, died suddenly early on the morning of Nov. 25, at his home in Bayside, Long Island. He is survived by his widow, one son, William Harris, Jr., and two daughters.

Born of German parentage Mr. Harris early awakened to a love of the stage, and as a boy gained admission to Barnum's circus by volunteering to pass the pink lemonade when the big top visited Cleveland in the early '50's. From that time he identified himself with the dramatic profession forming a partnership with a neighbor's son for a black-face turn which eventually led to professional appearances as a "song-and-dance man." His partnership with an older actor named Beaumann and later as a member of the team of "Harris and Carroll," took him onto the variety stage where with fluctuating fortunes he remained until he gained recognition as a solid drawing card. An association with Tony Pastor, in 1876, turned Mr. Harris's thoughts toward the managerial phase of the profession and he formed a partnership with "Josh" Hart and later took over the management of the Howard Athenaeum in '78 as a partner of the late Isaac Rich.

The firm of Rich and Harris brought out a number of stars, most of them recruited from the "varieties" May Irwin, the late Pete Daly, James T. Powers, and Kate Castleton, having been launched under his management. In association with Mr. Rich he built and managed the Hollis Street Theater, which still holds as the premier playhouse of Boston. Coming to New York in the 90s he developed wider activities, and although never a member of that group of managers known as the Syndicate his interests ran largely parallel with those of Klaw and Erlanger and the late Charles Frohman.

His benefactions were wide and he was zealously active in the Actors' Fund and with Tony Pastor, Aunt Louisa Eldridge and Mrs. E. L. Fernandez, he inaugurated the happy festival known as the Stage Children's Christmas Tree. On the day before his death he telephoned to Bijou Fernandez, directing her to arrange a meeting of the committee in charge of this year's celebration for the hour on which his funeral was held. He was a deeply beloved member of the Lambs Club, the Friars, and was a Mason of high degree.

How keenly his death is felt may be judged by the expressions his business associates voiced to THE DRAMATIC MIRROR. That his death was not preceded by lingering pain and illness, that he died as he lived in harness, that he left behind him a successful production which has scored one of the soundest successes of the present season, are events that surround Mr. Harris's taking off with exactly the circumstances he would have preferred had the choice been his to meet the Grim Angel as he would. To his family and friends his loss seems an unspeakable anguish, but his life will always triumph over his death as a legacy of blameless rectitude that will be held a proud heritage by the whole American stage.

Following are some of the tributes paid the late manager:

DANIEL FROHMAN: "When William Harris passed away this morning, the whole dramatic profession from stage mechanic to star and from the youngest debutant to the oldest beneficiary of the Actors Fund, lost a staunch friend. Overwhelmed with personal grief as I am at the news of his death, I feel a sharp sorrow at the irremediable loss his passing brings to the councils of every organization of business and benedcence to which he contributed all the energy of youth, and all the experienced sagacity of age."

DAVID BELASCO: "The death of William Harris leaves those who were associated with him inarticulate in this moment of great loss."

A. L. ERLANGER: "Not only the wide circle of his personal friends, not only the whole profession to whose interests he devoted a long and busy life, but the whole world is poorer this morning by the passing of William Harris. He was a man whose life measured up to the highest standards, and that he plunged his whole heart into the business of the theater made for the dignity and respect, the integrity and honor of the stage."

ALF HAYMAN: "William Harris was something more than a manager; he was an organized entity, by the stage, for the stage, and of the stage. He knew the theater from all angles; as a boy he passed from the circus tent to the vaudeville stage, and spent his youth in the active field of old-time variety business. When he entered the storm area of managerial life he brought with him a thorough knowledge of the actor's point of view; and that knowledge made him always wise and sympathetic in his dealings with the player. There was never any one quite like "Pop" Harris, and his death creates a void where once stood a pillar of integrity, of kindness, of firm loyalty to associates. Any spineless man may wriggle through life without enemies, but I have never known but one great fellow who was a friend to all the world and who was loved by every person with whom he came into close relations, and that man among men was William Harris."

LEE SHUBERT: "I am profoundly moved by the passing of William Harris. He was one of the best friends I ever had, and whether his interest were opposed or allied to my own, I found him always just, always kind, always devoted to the highest interests of the stage and its people."

GEORGE M. COHAN: "It is seldom that a really big man is so universally beloved as was William Harris. His strength was never ruthless, and he never used it to crush, but always to help. I can't think of any man more useful and more needed in his field than he, and his loss falls upon a wider circle of friends than most men leave behind."

SAM H. HARRIS: "When William Harris died this morning, he left behind nothing but honor from every man who ever worked with him. And he left the profession poorer than any other one man could have left it. His word was his bond."

MARC KLAW: "When the final summing up is made it will be found that William Harris brought to the theater more than falls to the lot of most men to bestow. A high integrity, a broad sympathy, splendid breadth of view, a business acumen as alert in his elder days as when in his youth he built up the splendid managerial edifice which placed variety performances on an almost classic basis in the old Howard Athenaeum in Boston. When the Titanic disaster carried his son Henry B. Harris to an untimely death, Mr. Harris who had intended retiring from active business, shouldered his boy's responsibilities with all the gallantry and energy of youth, and did yeoman's work in carrying on the enterprises dear to his son as a memorial to the younger Harris. No one ever heard him complain of the burden of work, his spirit was always that of youth and gaiety. There was no one exactly like "Bill" Harris, and his place will never be filled, because it was his place and no one else's."

Resolutions passed by the Actors' Order of Friendship read in part: "His passing will be sincerely mourned by thousands, but the record of his honorable achievements and the example of his blameless life will long survive and serve as landmarks in the profession which he loved and to which he was devoted."

Resolved, That to the family and surviving relatives of our departed brother, Edwin Forrest Lodge, A. O. O. F., extends heartfelt sympathy.

The following brothers were appointed a committee to attend the funeral of our late William Harris: William A. Brady, Joseph H. Grismer, George Lask, Charles B. Wells, A. Reinold, Harry Harwood, Ralph Delmore, George Pauncefort, William H. Young, Milton Nobles, and Frank Russell.

The funeral was held at half-past ten o'clock Tuesday morning from the synagogue of the Congregation Rodolph Sholom, Sixty-third street and Lexington avenue, the Rev. Dr. Rudolph Grossman officiating.

The honorary pallbearers were Abraham Erlanger, Daniel Frohman, David Belasco, Marc Klaw, Alf Hayman, Charles Dillingham, Charles Rich, Jeremiah Cohan, George M. Cohan, Samuel Harris, Frank McKee, John J. McNally, W. W. Walters, George Mayer, Joseph Bickerton, Arthur Miller, Joseph Grismer, Howard Schnebbe, William Davis, Samuel Rice, Henry Dasian.

The one hundredth performance of "Pierrot the Prodigal" in New York will be celebrated at the Little Theater on Thanksgiving night. Special features will signalize both the matinee and evening presentations. Gabrielle Perrier, who portrays Madame Pierrot, will recite "La Marseillaise" at the conclusion of the performance.

MOROSCO GETS LYCEUM

Nazimova is Unsuccessful in Effort to Secure Theater for N. Y. Season Company

Supreme Court Justice Shearn has declined to issue an injunction, on behalf of the New York Season Company, restraining the Charles Frohman Company and others from giving Oliver Morosco the possession of the Lyceum Theater for his production of "Mile-a-Minute Kendall."

The New York Season Company, which was organized to present Alla Nazimova in "Ception Shoals," alleges that it had a lease of the Lyceum and that the house ought to be given to it, because of an agreement which it claims to have entered into with the owners of the Lyceum. The Season Company contends that it carried out its part of the agreement, by which it was to give a certified check for $10,000 or cash, as security, for the rent of the theater on or before Nov. 17, but the defendants testified that the security had not been put up or received by them before the specified time.

It appears in the testimony that after Nov. 17 the Season Company did offer to put up the cash required, but in the meantime the theater had been leased to Morosco. Attorney Albert Beekman represented Mr. Morosco's interests, and on his motion Justice Shearn dismissed the application for an injunction.

BLOOM A BANKRUPT

A petition in bankruptcy has been filed by Edward L. Bloom, theatrical manager, 200 West Fifty-fourth Street, who places his liabilities at $51,775, with no assets. There are 135 creditors, including actors and actresses. Maud Powell has a claim for $247. For royalties he owes Edgar Smith $2,700; E. Ray Goetz, $1,350; and A. Baldwin Sloan, $1,350. Among the other creditors are Marcus Loew, $900; Samuel F. Nixon, of Philadelphia, $1,000 on a note; the Griswold Hotel, New York, $350; the Woodward, $50; and Rector's Restaurant Company, $39 for food.

FRENCH STAR MAKES DEBUT

A comedy in three acts, entitled "Notre Jeunesse," by Alfred Jeunesse, was presented for the first time at the Garrick Theater by the Théâtre Français, Nov. 20. It was preceded by a one-act curtain-raiser, called "Asile de Nuit," by Max Maurey. Paulette Noizeux made her initial appearance as a star in New York in "Notre Jeunesse." Others in the company are Edouard Cassin, Robert Tourneur, Marc Lomon, Georges Saulieu, Bernard Rosselet, Andre, Madame Dione, Jenny Diska, Yvonne Mirval.

PLAYERS ENGAGED

Ida Vernon, who plays the part of Lady Wafton with William Hodge in "Fixing Sister" at Maxine Elliott's Theater, has signed a ten years' contract to appear in leading roles with Mr. Hodge.

Roydon Keith has joined the cast of "Flora Bella" in which he plays an important role.

Louis Ancker has replaced William Courtleigh in the role of Geronimo Zabina in "The Flame."

Beatrice P. Wood has been engaged by Lucien L. Bonheur, director of the Theatre Francais, to play leading ingenue roles. She is well known as a amateur dancer.

Harry Tighe and Sylvia Jason have been added to the cast of "Follow Me."

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 2nd.

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	76
Belasco	Seven Chances	Aug. 8	137
Booth	Getting Married	Nov. 6	34
Casino	Follow Me	Nov. 29	6
Century	The Century Girl	Nov. 6	33
Cohan	Come Out of the Kitchen	Oct. 23	50
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	26
Comedy	Washington Square Players	Aug. 30	111
Cort	Upstairs and Down	Sept. 25	83
Cort	The Yellow Jacket (Matinees only)	Nov. 9	14
Criterion	Major Pendennis	Oct. 26	46
Eltinge	Cheating Cheaters	Aug. 9	136
Empire	The Banker	Oct. 30	42
48th Street	The 13th Chair	Nov. 20	16
44th Street	Flora Bella	Sept. 11	99
Fulton	Arms and the Girl	Sept. 27	80
Gaiety	Turn to the Right	Aug. 17	127
Globe	The Harp of Life	Nov. 27	9
Harris	Our Little Wife	Nov. 18	18
Hippodrome	The Big Show	Aug. 31	165
Hudson	Pollyanna	Sept. 18	92
Knickerbocker	The Music Master (rev.)	Oct. 10	66
Little	Pierrot the Prodigal	Sept. 6	104
Longacre	Nothing But the Truth	Sept. 14	94
Lyceum	Mile-a-Minute Kendall	Nov. 28	7
Manhattan	Ben Hur (rev.)	Nov. 6	34
Maxine Elliott	Fixing Sister	Oct. 4	73
New Amsterdam	Miss Springtime	Sept. 25	82
Playhouse	The Man Who Came Back	Sept. 2	108
Princess	Such Is Life	Nov. 25	10
Punch and Judy	Treasure Island	Oct. 21	51
Republic	Good Gracious Annabel	Oct. 31	41
Shubert	So Long Letty	Oct. 23	50
39th Street	Old Lady 31	Oct. 30	42
Winter Garden	Show of Wonders	Oct. 26	51

ACTORS' EQUITY ASS'N

Arbitration is Always Tried Before Cases are Brought Into Court

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Nov. 21, the following members were present: Bruce McRae, presiding; Messrs. Arden, Christie, Cope, Crane, Ellis, Jones, Kyle, Mawson, Stevenson, and Wise.

New members elected: John Leslie Cherry, John Osborne Clemson, Arthur C. Davis, Clyde Franklin, Lorell Gibson, Yra Jeane, Irving O'Hay, Lila Payne, Melville Rosenow, Ada Sterling, and Edward Talbot.

We are in receipt of an officially printed record of the proceedings of the American Federation of Labor in its annual deliberations held in Baltimore last week. It shows that a member of the *Central Union* of the A. F. L. for New York city offered a resolution to the effect that all groups of the theatrical field could be more equally affiliated with the Federation by the withdrawal of the International charter now held by the White Rats. Another resolution was submitted by the president and executive secretary of the White Rats' Union, protesting that their charter be not revoked and that any theatrical group wishing to become affiliated with the A. F. L. may do so only by becoming subsidiary to it—that is, to the White Rats' charter. These resolutions were referred to a special committee that reported on Nov. 8 "non-concurrence in both." The application of the A. E. A., therefore, remains in *statu quo*.

All members should keep in mind that arbitration is a leading principle of our Association. It is a feature of our contracts. We exhaust every effort to get an issue arbitrated before authorising a law suit.

An instance is reported to us where a company has been rehearsed six weeks. At the end of two weeks one of our members who belonged to the cast received an advance of salary to meet his necessities. When four weeks had passed the actors began wondering about an opening. After five weeks their curiosity became serious and audible. No definite information regarding the commencement of the season being vouchsafed at the end of the *sixth* week our member called upon the manager and ventured to query him. "You are a disturber and trouble maker, and I don't want you any more," was the reply, with this added, "You must pay me back the money I advanced you."

We have advised the member not to give back one cent. The A. E. A. would like nothing better than to defend the actor if an action at law be brought to recover this money. An excellent character actress of recognized standing was eliminated similarly. The manager will probably charge that *he* has been the victim in this case. Maybe he has been of the booking offices, but certainly not of the actors. There were no contracts signed. Again we admonish all actors to secure contracts at or before the end of the first week's rehearsals.

Oliver Morosco has graciously consented to be one of the producing managers who will address our next open meeting. Mr. Morosco is using the A. E. A. two weeks' clause form of contract.

BY ORDER OF THE COUNCIL.

ACTORS CHURCH ALLIANCE NEWS

The November service of the New York Chapter of the Actors' Church Alliance was held Nov. 19 at the Union Methodist Episcopal Church, Forty-eighth Street and Broadway, at 8 o'clock. The church was crowded and the main address was given by Frederick Warde, president of the New York Chapter, on "Then and Now," a half century review of the relations between the church and the theater. The Reverend Basil T. Young, pastor and chaplain of the Alliance, preached on "All the World's a Stage," and a former actor, Thomas Robertson, gave an Old Testament recital, entitled David and Absalom. A social meeting in the church parlors followed the service, in which Reverend Walter E. Bentley, Frederick Warde, I. Palmer Collins, Reverend Basil Young, and others spoke and recited. Special solos were rendered by Madame Cyowski, of Moscow.

On Sunday evening, Dec. 10, the Reverend Walter E. Bentley will preach at Christ Church, New Haven, Conn., on "Why I Left the Stage for the Pulpit," and Charles C. Carver, leading man of the Hyperion Stock company, will read the lessons. Last Tuesday evening Mr. Bentley lectured on the Alliance before the Men's Community League, of Montclair, N. J.

FRIARS DINE CARUSO

A dinner was given to Enrico Caruso by the Friars in their new Monastery in West Forty-eighth Street, Nov. 26. There were about four hundred and fifty present. George M. Cohan acted as toastmaster. The tenor responded with a speech in his best English. Rennold Wolf gave a humorous biography of Caruso. Raymond Hitchcock cracked some witticisms as his share of the entertainment. A musical burlesque by Jean Havez and Irving Berlin, entitled "Chasing Caruso," ended the vaudeville performance.

AMY LESLIE SAYS:

STAFFORD PEMBERTON

IS THE HANDSOMEST MAN IN THE WORLD

What Other Critics Say:

NEW YORK DRAMATIC MIRROR.—"Mr. Pemberton comes from one of the first families of Virginia. Besides being a dancer of renown, he possesses a rich baritone singing voice, is an expert shot, an excellent boxer and a daring rider. He is a direct descendent of Percy Bysshe Shelley."

VARIETY.—"America's greatest male dancer."

PHYSICAL CULTURE.—"The man with a perfect physique."

NEW YORK AMERICAN.—"Miss Allan is capably supported by Mr. Pemberton."

THE INDEPENDENT.—"Mr. Pemberton, a husky young atlas, without mannerism, or affectation and far-more suggestive of a hero who rescues a beauteous maiden from something, a fire, cut-throat, or anything, instead of a semi-nude native of a Persian Garden."

N. Y. HERALD.—"Mr. Pemberton made a hit in the difficult dances."

NEW YORK TIMES.—"Mr. Pemberton gave a number of clever imitations in one of the scenes."

CHICAGO DAILY NEWS.—Stafford Pemberton's dancing is graceful and intelligent, and he himself is a sculptorial being most brilliantly interesting."

With MAUD ALLAN—PALACE THEATRE NOW

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

H. W., Newark, N. J.—Mrs. Henry De Mille is still in California.

M. C. C., New York.—Write to Gus Hill, Columbia Theater Building, New York.

W. H. B., Des Moines, Ia.—Write to Sanger and Jordan, 1432 Broadway, New York.

D. L. M., La Salle, Ill.—We have no records showing the company that played "Molly Bawn" through Iowa.

A. L., Cleveland.—Fay Courtenay is still under the management of Vaughan Glaser and will soon appear in "Come Back to Erin," which is in rehearsal.

M. K., Stamford, Conn.—As we have no address for Frederick Paulding on file in our office, we shall be very glad to advertise mail sent to him here in our Letter List.

"INQUIRER."—"The Hunchback," by Sheridan Knowles, was produced at Covent Garden, London, on April 5, 1832, with Fannie Kemble as Julia. It was given on April 19, 1845, with Charlotte Cushman, at the Princess, London.

R. H., Buffalo.—"The Importance of Being Earnest" was presented at the Lyceum Theater, New York, on Nov. 14, 1910, with this cast: Hamilton Revell, A. E. Matthews, Albert Tavernier, Frederick Raymond, Robert Reese, Jane Oaker, Ethel Winthrop, May Blaney, and Florence Edney.

MISS CHATTERBOX.—Adele Rowland is in "Her Soldier Boy," which will open in New York at the Astor Theater, Dec. 4. (2) Vivian Wessell is appearing with the "Girls Will Be Girls" company, now playing in Philadelphia and scheduled to open in New York soon.

ELEANOR GRAYSON, New York.—Charles Richman was Robert Stafford in "Bought and Paid For." (2) Lowell Sherman played in "The Girl of the Golden West," "Judith of Bethulia," "Dolly Madison," in vaudeville in "The Father," with various stock companies, and recently in "The Eternal Magdalene," "The Heart of Wetona," and is now in "Our Little Wife."

W. K., New York.—The following biography of Jane Houston was sent to us by Dixie Hines: Miss Houston gained her first stage experience in "The Sins of the Father," followed by two seasons in "Within the Law." Next came a season in stock in Dallas, Tex., subsequently appearing with Margaret Anglin in "Lady Windermere's Fan," "Mrs. Dane's Defense," and "Green Stockings." Jessie Bonstelle next engaged her for her stock companies in Buffalo and Detroit. An engagement in "Life" followed. At present she is in "Major Pendennis" with John Drew.

Harriett Trench is placing in rehearsal a short play by Louis M. Parker, called "Jemmy." Jane Rees will share the acting honors.

FROM HERE AND THERE

After six weeks of rehearsal, Maude Durand and Harold Vermilye have withdrawn from the cast of "Strings," announced for production by Ernest Shuter.

Laura Burt has accepted a one-act playlet, "Lady Gossip," from Edgar Allan Woolf, and will introduce it this week at the Alhambra Theater. She has formed a company of five associates, including LeRoy MacNicol, Lolo Hoffman, Ella Rock, Mildred Barker, and Leslie Marion. It is advertised as a "comedy of morals."

Lionel Atwell will bring "The Lodger" to New York next month. He will be aided by Phyllis Relph, Harry Ashford, and Harold de Becker. It is to be done under the direction of Ernest Shuter.

"Papa," an American comedy by Zoe Akins, was produced at the Little Theater, Los Angeles, last week for the first time by professional players. Kirah Markham had the leading role, and it was done under the direction of Richard Ordynski.

Otis Oliver, well-known Western stock manager, was granted a divorce Nov. 17 from Ruth Sanderson, a non-professional at Paw Paw, Mich., by Judge Des Voiges. Mr. Oliver and his company are at present playing the Warrington Theater, Oak Park, Ill.

Ramsey Morris, who wrote "The Ninety and Nine" some years ago, has just finished a new play which is scheduled for early production. At present Mr. Morris is business-manager for Richard Bennett.

News from the South, where Adelina O'Connor is now touring as leading woman in "The House of Glass," indicates that she is scoring a marked success.

Mlle. Paulette Noizeux, of the Théâtre Français company, will lecture on topics of the day at the Garrick Theater, Wednesday afternoons at 4 o'clock. Edgar Beeman began his courses in diction at the Garrick Theater, Tuesday afternoon.

Members and guests of the Theater Assembly, Mrs. J. Christopher Marks, president, will attend the second study day of the season, Friday afternoon, Dec. 1, at 2 o'clock, in the ballroom of Hotel Astor. The play to be discussed is "Rich Man, Poor Man."

Gilda Darthy, one of France's most celebrated artists, who has been leading lady at the Odeon for the past few years, made her debut at the Théâtre Français on Monday evening in "Le Maître de Forge," by George Ohnet. The play is well known here under the title of "The Iron Master."

During his visit to Montreal with "Henry VIII.," the Shakespearean play, which scored such a phenomenal success at the New Amsterdam Theater last Spring, Sir Herbert Tree gave an address at the McGill University, where some twelve hundred students and their friends gathered to meet him. Sir Herbert addressed them on the subject of "Humor in Tragedy," and spoke for an hour and a half to a most enthusiastic audience.

Contrary to reports in Pittsburgh papers, Marion Stevenson did not appear in "Zack" in that city. She left the company in Toronto, being replaced by Agatha Haviland.

"Der Liebe Augustin," Leo Fall's tuneful operetta, will continue throughout the week at the Irving Place Theater, with a special matinee on Thanksgiving Day. Knete Herold, Magda Szecsy, Hanns Unterkircher, and Heinz Lingen continue in the leading parts.

DIED

CAPTAIN HERMAN JAHN, for many years costumer at the old Grand Opera House, San Francisco, died in that city Nov. 16. Captain Jahn was a leading figure about the old playhouse in 1877, when "Uncle Tom's Cabin" was first played on the Pacific Coast. He costumed actors and actresses for first time productions in San Francisco of "Eighty Days Around the World," "William Tell," and "Tannhauser," and numbered among his friends most of the leading stars of the day.

GEORGE ELWELL, aged 21 years, a picture actor employed at the Triangle-Ince studio in Los Angeles, dropped dead in a prize waltz contest at Ocean Park, Nov. 13. Death was due to heart failure. Elwell had recently returned from the Mexican border, where he had enlisted in the Seventh California Infantry.

THOMAS J. REYNOLDS, formerly a theatrical manager, and one time superintendent of Madison Square Garden, died Nov. 22 at his home in the Bronx. Mr. Reynolds is survived by his wife and two daughters.

MRS. ANNIE KILPATRICK, formerly known on the New York stage as Annie Thompson, died in Boston, Nov. 22. She was the youngest daughter of the late Denman Thompson, and appeared with him for many years in "The Old Homestead."

MARY STEWART CONE, wife of Spencer H. Cone, and sister-in-law of Mrs. Charles A. Stevenson (Kate Claxton), died Nov. 22 in Cincinnati, O., under the care of her brother, Dr. T. M. Stewart. Mrs. Cone, under her maiden name of Mary Stewart, was well known in her profession, having made her first appearance as Marianne in "The Two Orphans," October, 1895, since which time she has played a variety of parts in many plays. In 1915 she accepted an offer of the Catholic Convent to teach elocution; also joined the staff of the Schuster Martin Dramatic School, and undertook the direction of the amateur productions at the Little Theater in Cincinnati. She is survived by her husband, son, and daughter.

ANNIE BUCKLEY, a popular musical comedy actress for many seasons, died Nov. 26 at her residence, 270 West Thirty-ninth Street. She was in her forty-fourth year. She was the wife of the late E. J. Buckley, who played leading roles with Booth, Barrett, and McCullough.

AMY AMES, a well-known character woman, who in bygone years created comedy roles in practically all of the Charles Hoyt farces, died at her home in this city, Nov. 27. In private life Amy Ames was Mrs. Gus Hennessey, and during a long stage career she always played in the same company as her husband, who survives her. For five years she was with Donnelly and Gerard, scoring a pronounced success in "Natural Gas." She appeared in "A Certain Party," also "Ninety and Nine," and recently has been successful in a monologue, "Wanted a Cook." The funeral was at the Church of the Sacred Heart, West Fifty-first Street, Wednesday morning, at 10.30 o'clock.

DEATH OF JACK LONDON

Jack London, one of the most popular novelists of the present day, died suddenly on his ranch at Glen Ellen, Cal., Nov. 22, a victim of uremic poisoning. He was born at San Francisco, Jan. 12, 1876, and was educated at the University of California, but left college to go to the Klondike, where he gathered his material for his many novels of the Far North. In 1892 he went to sea before the mast, going to the Japanese Coast on a sailing vessel and later on to Behring Sea. In 1894 he tramped through the United States and Canada for sociological study and since then has traveled extensively on land and sea.

London's work was a reflection of the rugged and often violent experiences which he sought in his travels. The primitive force of his first Alaskan stories is characteristic of his writings, though he produced several novels of a more emotional quality. "The Sea Wolf," written in 1900, is his best known book, and was afterwards dramatized, making a virile and thrilling play. Together with his many novels, he also produced a vaudeville sketch, called "A Daughter of the Rich" and "The First Poet," a short play. A number of his plots have been adapted both for the legitimate stage and the screen and, in his death the dramatic field as well as the literary world has lost an eager and talented contributor.

MIRROR ANNUAL

MIRROR ANNUAL

January 20 1917

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THE New York Dramatic Mirror

1493 Broadway, New York

NEWS OF STOCK PLAYS AND PLAYERS

BACK TO STOCK IN PHILADELPHIA

PHILADELPHIA (*Special*).—The Knickerbocker Theater changed its policy of presenting road attractions to giving those supplied by favorite resident players. A typical first-night stock audience greeted the initial appearance of well-liked players Monday night, Nov. 21, who presented "Merely Mary Ann," last seen in this city in stock two years ago and which once served as a vehicle for Eleanor Robson.

Anna Doherty is a winsome sort of waif, whose work in this part proves pleasurable. As the leading male character, John Lorenz is ideally cast, as is Earle T. Western in a juvenile role. Frank Kenmore gave a careful portrayal, as did Richard Styles and Charles Moore. Maud Atkinson and Helen Travers offered cockney bits which were delightful. Other members of this company of old and new players gave excellent support.

J. SOLIS COHEN, JR.

"THE MASTER MIND," NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—"The Master Mind," week of Nov. 20-25, presented by the All-Star Players, is radically different from any that has been attempted by the company during its engagement here. The drama was written by Daniel J. Carter, who has advanced a new and more or less startling theory. The title role Andrew Watkins, was played by Alfred Swenson, who gave a strong portrayal of a very difficult character; the part of Lucine Blount, played by Enid May Jackson, gave her an unusual dramatic opportunity; Miss Jackson shared with Mr. Swenson the honors; Arthur LaRue, as Walter Blount, made the character stand out prominently, while Sadie Lowe, who appeared as Miss Blount, was responsible for much of the pleasure of the entertainment; Fred Sutton as Black Hank and M. A. Kelley as Jim Creagan, assisted in giving a splendid performance of the parts assigned to them; Harvey Hayes played the part of the ex-district attorney in a skillful manner; Bob McClung was very good as Marshall, Dorothy Beardsley as Susan, and Ralph W. Chambers as Forbes, completed the cast, the performance was one of the best of the season, and was attractively staged, in fact, notably so, the scenery painted by Clarence Hanson being worthy of much praise. Edward Denison directed the performance, which pleased very large attendance. "The Old Homestead," Nov. 27-Dec. 2; "The Misleading Lady," Dec. 4-9.

Belle D'Arcy closed her engagement with the All-Star Stock company Nov. 18.

W. F. GEE.

"EVERYMAN'S CASTLE," SALEM

SALEM, MASS. (*Special*).—The Empire Players opened their twelfth successful week with "Everyman's Castle," Nov. 20. The play deals with the problem of premeditated destruction of the unborn, and the story revolves around a young married couple, Richard and Ruth Brant. Miss Ruckert, as Ruth, did really fine work. The horror of what she has done, the despair and fear of losing her husband's love, were vividly portrayed. It was a splendid rendering of a difficult role. Mr. Non, as Dick Brant, was equally good. He was especially fine in the scenes where he learns of his wife's perfidy, giving a splendid interpretation of the young husband, whose idol has fallen. Priscilla Knowles, as Dollie Bennett, an unscrupulous woman of questionable morals, was excellent, giving just the right worldly wise and cynical twist to her speeches. John B. Mack, as Dr. Calvert, did his best work of the season, giving a fine rendering of the role. Mr. Thompson and Miss Hill, as a naive, just engaged, young couple, were excellent; and Loretta King, as the maid, drew laughter at her every appearance. Week of Nov. 27, "The Dairy Farm."

The Salem Theater is showing Mary Pickford in "Less Than the Dust" to splendid business. "Little Mary" is very popular here, especially since her visit to Marblehead, when she made many friends.

DOROTHY BENNETT.

YONKERS, N. Y., PLAYERS AT HOME

When a rumor got at large—for which there seemed to be no ground—that the Yonkers Players might "cut their sticks and run away," the *Herald* of that city editorialized about it as follows:

"It would be a distinct misfortune were The Yonkers Players required to abandon their engagement at the Warburton Theater. Seldom are so many pleasing and competent actors found in any stock company. Their work has been uniformly good. The quality of the plays presented has, on the whole, been above par. This city requires fine, wholesome drama. It is large enough to support even a much larger house than the Warburton, for the production of legitimate plays. The management has surrounded the productions of its players with unusual attention to detail. The stage settings have been most effective and the whole atmosphere of the theater has been desirable. Lovers of theatrical art, and there are many of them here, should patronize the Warburton and keep a most competent company in this city. To lose it would be a misfortune."

YOUNGEST COUPLE IN STOCK

John Biegger, manager of the Princess Incomparable Players of Sioux City, boasts of the youngest leading couple now playing in stock. Miss Ragan is a perfect blonde type, while Mr. Brister is just the opposite. Inez Ragan is very well known in the stock world for such a young woman, having played in Worcester, Mass.; Lowell, Mass.; New Orleans; Norfolk and Richmond, Va., with excellent companies, and in each town has a creditable following. Robert Brister is playing his first season of stock leads, having heretofore been quite a favorite on the Stair and Havlin circuit. He created on the road such leads as in "Anna Laurie," "One Day," "Lavender and Old Lace," and divided three seasons with "Damaged Goods" and "The Rosary."

INEZ RAGAN,
Lead in Sioux City, Iowa.

ROBERT BRISTER,
Lead in Sioux City, Iowa.

STOCKS IN THE BRONX

The first stock company performance of "The Fear Market" was given by the Elsmere Theater Stock company week of Nov. 20. Appreciation of the splendid efforts of the members of this capable organization and the daily attendance is encouragingly increasing. Very fine work was contributed by Clay Clement as Major Stones, Harold Kennedy as Judge Torridge, Mary Frey as Sylvia Garth, Robert Lawrence as Effori Forni, Frank Du Frane, Claude Miller, Robert Le Sueur, Virginia Zolliman, Lorna Elliott, Samuel Godfrey, Hazel Miller, Jack McGrath, and George L. Kennedy. Week of Nov. 27, "Excuse Me."

A most interesting and well acted performance of "Just a Woman" was given by the Broadway Players at the Spooner Theater week of Nov. 20. Rose Mary King, in a part that fairly tests the capacity of an actress of versatile moods, responded excellently as Mrs. Stanley, and Director John Meehan gave a good account of himself as Mr. Stanley. Robert Armstrong was a capable Boy and Sam A. Meharry gave a fine impersonation of the judge. Dean Borup, Madeleine Moore, George Darrell, W. J. Brady, Marie Peters, David Hewitt, Jack McKee, and Sophia Kahle as the four-year-old Ned Stanley, contributed to the success of the performance. Week of Nov. 27, "A Full House."

The patrons here are keeping their ears close to the ground for the unusual activities bespeak of interesting announcements to come.

IDA C. MALCOMSON.

HATHAWAY CO OF BROCKTON

BROCKTON, MASS. (*Special*).—"Where the Trail Divides" was the offering of the Hathaway Players week of Nov. 20 to large and appreciative audiences. Hooper Atchley, as Ma-Wa-Cha-Sa, the Indian, gave an interesting and convincing portrayal; Betty Brown, as Elizabeth Lander, was charming, and made a decided hit; John B. Whiteman, as Clayton Craig, did good work in a disagreeable role; Herbert DeGuere, as Bud Smith, furnished some good comedy; Marion Chester, as Mrs. Jim Burton, gave a fine impersonation; Harry La Cour, as Petro, gave a good character portrayal; William H. Dimock, Sardis Lawrence, Ben Hadfield, and Forrest W. Abbott furnished good support. The play was finely staged under the direction of William H. Dimock. "Tess of the Storm Country" week of Nov. 27.

W. S. PRATT.

APPEAL TO 500 YONKERSITES

Wallace Worsley, managing director of the Yonkers, N. Y., Players at the Warburton Theater, has sent out to Yonkers theatergoers the appeal a part of which follows:

"Do you realize that if we can get 500 people in Yonkers, out of a population of over 90,000, to guarantee to take two 75-cent seats a week and 500 to do the same with 50-cent seats, it will mean a guarantee of $1,250 a week? That is $450 less than our weekly expense, but it would warrant us in continuing, with every prospect that the additional money would come in for the cheaper priced seats and from people who, while unable to pay more, are entitled to a first-class theater. We have lost over $6,000 to date in the attempt to give Yonkers what seems to be universally acknowledged as the best and most artistic stock company it has ever had. With our seating capacity, we realize that it will be impossible to get that money back during this season, but we do feel justified in asking the Yonkers people to come forward and at least support the theater from now on. Won't you be one of the 500 in either class who will guarantee to take two seats a week, and thereby help to make possible a real community theater, free from commercialism and devoted to the interests of the theater loving public?"

UNION HILL COMPANY COMMENDED

A blend of the virile pathos and touching tenderness, combined character traits of the role of Mrs. Hennaberry in "The Things That Count," provided Jessie Pringle with a vehicle in which she achieved an appropriate personal success. The play was offered by the Keith Players, Union Hill, N. J., Nov. 20-25, to audiences large and well pleased. Miss Pringle succeeded in harmonizing the widely different characteristics of a role not often played successfully, resulting in a portrayal of mingled irascibility and humaneness, finely drawn and remarkably well played. Betty Brice as Beulah Randolph also displayed artistry in her acting. The juvenile roles were capably played by the Misses Margaret Lapsley, Florence Moore, Agnes Browne, and Marie Browne. Joseph Lawrence, Jack Rosleigh, Edna Macbeth, Arthur Griffen, Hazel Housley, Caroline Locke, Ruth Byles, Aubrey Bosworth, and Mildred Florence completed the cast.

E. A. GREWE, JR.

"THE MISLEADING LADY," BROOKLYN

BROOKLYN, N. Y.—The Fifth Avenue Theater Stock Company surprised all Brooklynites who were fortunate enough to see "The Misleading Lady" presented by Jacque E. Horn. Gus Forbes as Jack Craigen acted the part of primitive man, whose heart was not to be slighted. Miss Irene Summerly as Helen Steele was the victim of Jack Craigen's brutal actions. The second act gives an acute description of life in the Adirondack Mountains, where Miss Summerly as Helen Steele is punished for her flirtatious experiments. Mr. Stewart Wilson had the house in continuous laughter by his splendid acting as Boney. The company was honored most frequently with well deserved applause. Without doubt the play proved to be the greatest success of the season.

"Get Rick Quick Wallingford" current week.

MERKLINGER.

A PAIR OF STOCKS IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"Buzz" Bainbridge has gathered together an excellent organization, called the Bainbridge Light Opera company, which began a season of stock at the Minneapolis Shubert, Oct. 15, with "The Firefly" as the opening bill, followed by "A Modern Eve," "Naughty Marietta," "Chocolate Soldier," and "The Rose Maid." In the latter, Florence Webber sang the role of Daphne and Ida Vantine that of Hilda. Henry Coote had abundant opportunity to display his resonant tenor as the Duke. Raymond Crane, as Schmuke, furnished plenty of comedy. The choristers were well trained and the stage settings all that could be desired. Others of prominence in the company are Francis J. Boyle, Eulalia Young, Mary Kilcoyne, Peter MacArthur, William Lynn, and Edward Smith. Lewis J. Morton is stage director, and Ross Mobley musical director. "Mlle. Modiste" was the bill 19-25. "Mary's Lamb" 26-Dec. 2. "The Red Rose" 3-9. Many St. Paulists have fallen into the habit of making weekly journeys to the Minneapolis playhouse, as so far there has been a dearth of musical comedy here this season.

The Shubert Stock company presented "Strongheart" at the Shubert, Nov. 19-25, with John Warner in the title-role. Although Robert Edeson appeared in the play here on several occasions, and it had been offered at popular prices at the Grand, business at the Shubert indicated that it had not lost its appeal. The second act was particularly effective, and the supernumeraries who took part in the fiercely fought football game off stage looked natural—as if football was their favorite study. When Guy Durrell appeared in the last act as Black Eagle, the Indian messenger, quite an audible titter went up from the audience, and Guy Durrell seemed to think, "Well, if I look as funny as I feel, I think I must be a farce-comedy Indian all right." Mr. Durrell read the lines of the role exceedingly well, and the laugh was due to extreme friendliness on the part of the audience. The amiable Durrell has been in the Saintly City for several years, playing in stock and conducting a dramatic school, and the people feel as if he were one of them. "The Rose of the Rancho," Nov. 26-Dec. 2; "The Marriage Game," Dec. 3-9.

JOSEPH J. PFISTER.

"POLLY OF THE CIRCUS," SPOKANE

SPOKANE, WASH. (*Special*).—American: In "Polly of the Circus," presented by the American Players the week of Nov. 12, Jane Urban in the name part was at her best. In addition to the regular players, a collection of local talent was acquired to make a cast of fifty persons, and their combined efforts produced a wholesome, clean, and refreshing week of entertainment. It is difficult to conceive a better type for the role of Polly than the winsome, youthful Jane Urban, with her girlish ingenuousness and natural charm. Ralph Cloninger, the leading man, also was happily cast as the young minister. As Uncle Toby, Ben Erway had the opportunity for some splendid work, and he availed himself of it. May Roberts was good as the colored housekeeper. Others entitled to special mention are Harry Leland, Jack Fraser, Carl Caldwell, Victor Gilland, and Neil McKinnon. "The Escape," week 19.

ROBERT S. PHILLIPS.

ST. LOUIS'S LITTLE PLAYHOUSE CO.

The Little Playhouse Company, St. Louis, Mo., of ten professional players, gave its first performance Nov. 15, in the new Artists' Guild Theater, on Union Boulevard, which it has leased for a season of productions to continue through next March. John Galsworthy's "Joy" will be the opening bill, and will be repeated Thursday night.

The productions of the Little Playhouse Company are not to be confused with those which the Artists' Guild itself will give in celebration of the opening of the new theater, or with other amateur or professional performances which may be given there. The company was organized and is controlled by the St. Louis Society for the Promotion of Drama, and the relation between this society and the Artists' Guild is that of lessee and lessor.

"A FULL HOUSE" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players' happy production of "A Full House," which drew capacity to the Mozart, Nov. 20-25, served to introduce a new leading woman, Laura Walker, recently leads with Louis Mann. Miss Walker established herself as a favorite at once. As Otillie Howell, her work was most pleasing, and she won general commendation. Fun aplenty was supplied by Dan Malloy as Nicholas King and Bessie Sheldon as Susie. Edward Everett Horton was a splendid George Howell, Hazel Corinne pleased as Daphne Charters, and R. Thomas Holden did well as Ned Pembroge. Others seen to advantage were J. Harrison Taylor, Charlotte Wade Daniels, Caroline Morrison, Girard Patterson, Dave Callis, Edwin Hitchcock, Edward McMillan, and Lillian Stuart. "Quincy Adams Sawyer," Nov. 27-Dec. 2.

J. MAXWELL BEERS.

Lorraine.

EDMUND ABBEY.

Well-known second and character leading man, who last year made such a good impression at Keith's Bronx Theater. This season he will appear in a new Broadway production. At the present time he is connected with the Fifth Avenue Theater Players, Brooklyn, N. Y.

WHO, WHERE, WHAT IN STOCK

Dave Hellman has secured the lease on the Hippodrome Theater, Fairmont, W. Va., and will continue stock as the policy. The opening play, "The Fortune Hunter," will be followed by "Polly Primrose," "The Girl from Out Yonder," and in fact all the big New York successes. Miss Patti McKinley has been engaged for leads and Pauline LeRoy for second business. The balance of the company will be the very best that can be secured for stock.

"The Lion and the Mouse" filled the Warburton Theater, Yonkers, N. Y., week Nov. 20. It was staged by Manager Worsley.

Edwin Arden and company are the attraction the current week at Keith's, Providence, R. I., and "Close Quarters" is the vehicle.

James J. Morton is the official announcer this week at Keith's, Providence, R. I.

Juliette Dike, a stunning Franco-American prima donna, was a special attraction Thanksgiving week at Keith's, Providence, R. I.

Jack Marvin closes with Broadway After Dark Company and joins the Princess Stock Company, Des Moines, Ia.

"There are indications that a strong stock company will soon be established in this city, no less than seven well-known stock managers have written us asking for information in regard to the outlook for a company opening here," writes our correspondent, W. F. Gee, at Fall River, Mass.

Hazel Burgess, who is being featured with Burt Leigh in "The Girl Who Smiles," when in New Burn, N. C., recently was the guest, with Mr. Leigh, at an attractive after-theater supper party given in their honor by friends.

Irene Daniel, whose picture was printed in THE MIRROR last week, made a distinct hit in "The Lie," as played by the Wadsworth Stock company at the Park Theater, Manchester, N. H., week of Nov. 20.

In the popularity contest conducted by the Bridgeport, Conn., papers, Frederick Clayton, of the Colonial Theater, Lawrence, Mass., won by over eight hundred votes. Philip Leigh, Edward Darney, Pell Trenlove, Lowell Sherman, and Paul McAllister followed in the order named.

The Ted Dalley Stock company, at Hutchinson, Kan., in "Forty-five Minutes from Broadway," Nov. 13-16, with a local cast of thirty-five. S. R. O. at all performances. The same company in "What Happened to Mary," Nov. 20-22; "The Brand of Cain," Nov. 23-25.

Jessie Arnold, known to Broadway for her work in "What Happened to Mary" and with William Collier in "Never Say Die," has left the Universal Film Company to return to the legitimate stage, having opened Nov. 12 as leading woman of the Wigwam Stock Company, San Francisco.

The Kirk Stock Company opened a limited engagement this week at the Tibbits Theater, Coldwater, Mich.

The Alcine Players opened their twenty-sixth week, Nov. 24, at the Crawford Theater, Wichita, Kan., here with an exceptionally intedesting offering, "Face Value," a play from the pen of W. C. Herman. Arling Alcine, as the wealthy philanthropist and guardian, John Archbald, scored; Grace Hamilton, as Marjory Langly; Elroy Ward, a new member of the company, had the acting part of the piece; Mark McIntosh, a wealthy dope fiend. Beulah Gwyne, Florence Lewin, Laurette Allen, Guy Kibbe, David Gossett, Frank Hawkins, and Earle Craddock are in the cast. "Uncle Tom's Cabin" followed.

Otis Oliver, well-known stock producer in Chicago, was granted a divorce from Ruth Sanderson, a non-professional, at Paw Paw, Mich., Nov. 17, by Judge Des VesVooges, of Van Buren County. Mr. Oliver and his company are at present playing permanent at Oak Park, Ill., a suburb of Chicago.

Bernard Thornton is now being featured with the Lyric Theater Stock company in Bridgeport, Conn.

"THE WITCHING HOUR" IN SEATTLE

SEATTLE, WASH. (*Special*).—"The Witching Hour," Nov. 12-18, was given a first-class presentation by the Wilkes Players at the Orpheum, and the attendance averaged fair business. A hearty reception was accorded Norman Hackett after his absence of three months or more, and his work in the role of Jack Brookfield was marked by skill, ease, and finish. William C. Walsh, as Clay Whipple, gave an accurate interpretation of the part. Phoebe Hunt as Mrs. Whipple, Fanchon Everhart as Mrs. Campbell, and Marguerite McNulty as Viola Campbell, portrayed their respective roles with skill and cleverness, and the rest of the support was good. Same company in "Excuse Me," Nov. 19-26.

BENJAMIN F. MESSERVEY.

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NOW HERE'S A STATE OF THINGS

Bad Luck for Two Attractions and Back Rent May Involve Chicago Playhouse in Lawsuit

CHICAGO, ILL., Nov. 20 (*Special*).—The Playhouse, which was formerly called the Fine Arts Theater, is making news, for "Mrs. Warren's Profession," was forced to quit that house after a tenancy of six nights, and the French Theater company, which preceded "Mrs. Warren," is broke in Chicago. These matters have furnished inspiration for big tales in the daily newspapers which somehow fancy the idea of a foreign company being stranded far, far from home and of obstacles being placed in the way of the performances of "Mrs. Warren's Profession."

The French company leased the Fine Arts from Maurice Brown, who leased from the present owners. There was some delay in the payment of the rent for the French company's week at that house, but the rent was paid promptly for Mrs. Warren." Maurice Brown claims that legal action will be taken. In the meantime he moved "Mrs. Warren" to the Little Theater in the same building and played it there Friday, Saturday and Sunday of last week. The moral censor of the Shaw play did not enter into the controversy as far as is known. The Playhouse is now offering movies. Browne claims that the theaters were willing to pay $750 a week rent, while his terms were $600.

Louise Edvina and Caroline White will rejoin the Chicago Grand Opera company for some special performances during the season.

The United Producing meompany, an organization of Canadian managers, has secured the Canadian rights to "In Walked Jimmy," "In Old Kentucky" and "Mutt and Jeff's Wedding." The first-named piece will be put out next month and the others after the first of the year.

Plays of the week:

Garrick: "Katinka," with T. Roy Barnes, seems to have caught on.

Powers: "The Boomerang" is pleasing capacity business.

Blackstone: Elsie Ferguson is doing fairly well in "Shirley Kaye."

Cohan's Grand: "The House of Glass" opened this week.

Chicago: "The Blue Paradise" continues its long run.

Princess: "The Unchastened Woman."

Olympic: "Her Market Value" opened this week.

Cort: "Fair and Warmer" gives its 150th performance to-night.

Empress: Thurston is offering the greatest show he has ever had.

Robert Sherman's "The Girl Without a Chance" is doing a remarkably business in Eastern one-night stands. The show did $5,107.25 in eight days East, receipts being given out as follows: Canton, O., $650.90; Johnstown, Pa., $1,048.45; Altoona, $809.25; Du Bois, $437.35; Williamsport, $429; Sunbury, $415; Scranton, $1,016.85; Allentown, $772.65. Gaskell and MacVitty send out announcements of the following changes done by "The Other Man's Wife" in the Rapid Hill territory: Rapid City, $311.75; Mitchell, $369; Aberdeen, $535.50; Brookings, $287.50; Watertown, $486.

"Marion" is making a tour of the South, which starts off quite successfully. The company will be at Jacksonville, Fla., for Saturday of this week, after making quite a hit down that way.

John Fanning, fifth vice-president of the I. A. T. S. E., is at Baltimore attending the meeting of the American Federation of Labor.

"The Vampire's Daughter" may close at the end of this week at the Park Theater at Indianapolis, Ind. The people were given their tentative notice last week. It was stated that unless the International Circuit routed the show east instead of west the season would end. The show is believed to be too talky. It did not please at the Imperial in Chicago last week. The play is by Charles Sumner, author of "The Natural Law," and was put out by the United Producing company, which consists of Halton Powell, Doris H. Norton, Charles S. Hayes, and Orville Harrold.

The International Alliance of Theatrical Stage Employees will hold a big ball at the Coliseum Annex night of Feb. 19, 1917, which is expected to prove the biggest event of the year in showdom. The usual for such events to be held in the Coliseum Annex, but this committee has engaged the building proper. A sixty piece band will provide the music. The general committee includes John Fanning, Abe Jacobs, William Schraught, Clarence Savage, Bobby Burns, Larry Cassidy, Eddie Lenehan, George Tucker, and Ivan Koba. The receipts will go to a fund which pays the members $8 per week when illness incapacitates them from stage work.

Alice Hamilton, formerly well known in the burlesque colony of the Mid-West, is now in vaudeville and recently toured the Pantages circuit with a single act. She is now working on a new act called "Drusilla's Return," in which she will have the assistance of a fellow playing a traffic officer.

An important meeting of officials of the Poster Association was held last week at French Lick Springs, Ind., with the aim of studying out some scheme by which the organization becomes mutual, sidestepping the decision of Judge Landis that it is a trust.

The Carpenter has joined Hal Davis in an act. "The Unexpected," for vaudeville.

The Carpenter was placed with Hal Davis in "The Unexpected" for vaudeville. Florence Morrison, late of the Shubert Stock at Milwaukee, was placed with Lawrence Coghlan in a vaudeville act and Peggy Worth, late of the Shubert Stock was placed with a circuit musical stock opening at Owatonna, Minn. next week by M. Will Bennett and W. J. Morgan was placed for leads with Valerie Bergere.

A musical stock company opens at Owatonna, Minn. Dec. 4, in "The District Leader" and will make seven towns in that State, playing the same route the second week with "Merry Rosary" with "Isle of Spice" underlined for the third week, and "The Flower of the Ranch" for the fourth week. The theaters and towns are: Metropolitan, Owatonna; Lodeke Theater, St. Peter; Opera House, Bleeper Fire; Colonial, Tracy; Grand, Mankato; Grand, Fairbault, and Princess, Austin.

Hooper Robinson and Claudia White have replaced Mr. and Mrs. Jack Marvin with "Broadway After Dark."

Vaughan Glaser's "His Other Wife" opened Sunday for a one-night stand tour under direction of John P. Barrett, manager of the National Theater in Chicago. The company includes: Barry Ladrance, Ollie Cameron, Billy Leroy, William Desmond, Marie Desmond, Will Powell, and Evangeline Froiander.

Leo Ditrichstein wrote a new play for his own use during the long engagement of "The Great Lover" at the Cohan Grand.

Frank A. P. Gazzola is expected to return to his office in Chicago this week after a vacation at French Lick Springs, Ind., where he was in conference with E. D. Stair and George Nicolls regarding the International Circuit.

The J. Willard Bayley Stock company opens at the Strand Theater at Racine, Wis., Dec. 11, for an indefinite run, presenting two bills weekly.

Dave Hellman has leased the Hippodrome at Fairmont, W. Va., and opened his own company there this week with "The Fortune Hunter" as the opening bill. The company is headed by Patti McKinley, Walter King, Hazel Wylde, Earl Suffrrain, and Donald Rosebraugh are new people secured through A. Milo Bennett of Chicago. Jack Lewis, who is no longer with the company, went to Chicago.

C. A. Nigmeyer, of the Shubert Stock at Milwaukee, Wis., was in Chicago last week looking for people, and it is reported that he contemplates several musical productions in the near future and might engage Arline Boiling to head the company for such shows.

The Oliver Stock company is doing a nice business at the Warrington Opera House in Oak Park, Ill., which is just out of Chicago.

The Stock company at the Illinois Theater at Rock Island, Ill., closed last week. The people went to Chicago with the idea of the company going into either Racine, Wis., or Hammond, Ind. William B. Morris opened the company with the backing of the Blanchard Amusement company.

A. Milo Bennett, a Chicago agent, attached Lillian Desmond and J. D. Hammond, of the Oliver Stock, at Oak Park, Ill., for commission.

H. K. Race and Oscar Barnes opened a dramatic stock at La Porte, Ind., this week for a six or eight week engagement. The company left Chicago last Thursday.

Princess: "Go to It" opened this week.

The T. M. A. will have a benefit at Cohan's Grand Dec. 3.

George Klimt will launch a new show after the holidays with the title, "When a Girl Meets a Friend," which is being written by W. C. Herman.

Robert L. Sherman is working on a new production to have the title "Never Born," dealing with Birth Control.

E. E. MEREDITH.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—"Margery Daw" is in its third week at the Duquesne, with Kathlene MacDonell heading the same excellent cast. John Cort's first production in Pittsburgh has been given a cordial reception, and the individual work of the cast has been favorably commented upon by the local press.

E. H. Sothern in his revival of "If I Were King" proved a treat of the season at the Alvin, Nov. 20-25. Among the support of Mr. Sothern were Margaret Dale, Virginia Hammond, George W. Wilson, Malcolm Bradley, Charles Wright, Sydney Mather, William Harris, Albert Howson and H. J. Carvill. Twenty-five per cent. of the week's receipts went to the English Red Cross. James T. Powers in "Somebody's Luggage," week Nov. 27.

Julian Eltinge appeared at the Nixon, Nov. 20-25, in "Cousin Lucy." Of course, Eltinge is as good as ever in his impersonation as one of the fair sex. A good cast was in evidence. The annual visit of the Ziegfeld Follies, Thanksgiving week.

Manager Wilson of the Lyceum (International Circuit) had an excellent drawing card in "Bringing Up Father in Politics," week Nov. 20. "The Daughter of Mother Machree," followed.

The bill of vaudeville at the Davis, Nov. 20-25, was a varied one, and the real headliner was in doubt, as many of the acts were eligible. It included Jack Norworth, Melville Ellis and Irene Bardoni, E. Miller Kent company, La Argentina, the Misses Campbell, Haydn and Haydn, and Eddie Montrose. "Seven Episodes in the Life of Mary Ann," Nov. 27-Dec. 2.

"The Fashion Girls" was the attraction at the Academy, Nov. 20-25. This house is on the Independent Circuit, which is reported as having temporarily suspended. Manager Jaffe has been making hay while the sun shines, and from Nov. 27 the Academy became a stock burlesque house. The company consists of about thirty-five players.

The Gayety had "The Million Dollar Dolls," Nov. 20-25, headed by Lew Hilton and the "Globe Trotters" followed. The stock burlesque company at the Victoria offered a good show.

William Fox's "A Daughter of the Gods" with Annette Kellermann, is in its sixth week at the Pitt, with the symphony orchestra of forty. The Milwaukee Pabst Theater company appeared at the Alvin Tuesday afternoon, offering a new comedy, "Das Kuckucks-Ei." One-fourth of the net proceeds goes to prisoners of war interned in Siberia.

The Boston-National Grand Opera company is booked for the Alvin, Dec. 11-13. "Tosca," "Iris," "Faust," "Hansel and Gretel," and "Cavalleria Rusticana" will be sung.

D. JAY FACKINER.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Nov. 22 (Manager, William O'Neil): Pearl Abbot and company in a comedy dramatic sketch, "Silver Threads," was quite satisfactory. Manager O'Neil has arranged to run four performances Thanksgiving Day and is preparing a stay bill.

Auditorium, Nov. 23 (Manager, Manuel Lorenzoni): M. P.; Dorothy Kelly and Antonio Moreno in the "Supreme Temptation"; was very good, and the Keystone comedy "A Calico Vampire," pleased.

J. J. MAHONEY.

BALTIMORE

BALTIMORE, MD. (*Special*).—"Mister Antonio" can hardly be called a "great play," but it is certainly far from being as bad as some of the New York critics pictured it, as we discovered by experience at the Academy last week. Mr. Skinner's support is good and the play is staged in both an original and artistic manner. It was received enthusiastically by the public, who seemed to like it considerably more than the reviewers.

Few plays sent to us this season have scored such overwhelming success as that registered by "Very Good, Eddie" at Ford's last week. Lacking all the elements of the spectacular musical production, this little piece furnished more genuine entertainment and contained a better grade of humor than is found in a dozen extravaganzas. Its music alone would have no doubt carried a piece of less merit to sure success. The house was completely filled at every performance.

The Baltimore Symphony Orchestra gave its second concert of the season at the Lyric, Nov. 24, with Frank Gittelson as soloist. Every seat was occupied and several hundred standees applauded Mr. Struve's reading of the Hayden Symphony.

Burton Holmes delivered the first of his Travel Lectures at Albaugh's Theater, Nov. 21. His subject was, "Canada from Coast to Coast."

Mr. Harry Henkel tells me that Baltimore will see the premiere of J. M. Barrie's new play, "A Kiss for Cinderella" as Miss Maude Adams will give the piece for the first time in America at the Academy on Dec. 18, prior to her engagement in New York on Christmas night.

There was considerable interest and curiosity in Baltimore to hear the score which Emerich Kalman has provided for his new operetta, "Her Soldier Boy," which the Shuberts are producing at the Academy this week. Baltimore and Washington being the first cities to place their stamp of approval on "Sari." But apart from the glamour surrounding the new Kalman Operetta, it was difficult to say which attracted the greatest attention, the operetta itself or John Charles Thomas, the Baltimorean, who (on this occasion made his first professional appearance in his home city after his sensational success in Lehar's "Alone at Last." Mr. Thomas is a graduate of the Peabody Conservatory, and naturally every one in town is very proud of his success. He was given a riotous welcome by numerous friends who filled the house, and he eclipsed all else in point of interest. The Shuberts have given the operetta an excellent cast, and a splendid scenic investiture, in fact, have done their part nobly. Clifton Crawford and Adele Rowland share with Mr. Thomas the chief honors, and all acquit themselves with considerable credit. Beth Lydey, who suddenly replaced Margaret Romaine just before the production reached Baltimore, is to be congratulated for giving such an unusually good performance. There are a number of melodious airs in the score, and two interpolated pieces by Sidney Romberg are probably destined considerable popularity. The production was received with much enthusiasm. "Arms and the Girl," week Dec. 4.

Julien Eltinge, who has a tremendous following in this city, returned to town on Monday night at Ford's in "Cousin Lucy." It marked his second engagement in Baltimore in this play, and consequently there was little interest in the piece itself. But notwithstanding this fact there was a very large and enthusiastic audience, proving his unusual popularity and his ability to repeat an engagement in an old play and still find it profitable. A notable feature about the present engagement is that Jane Oaker and Dallas Welford are still seen in their original roles, so that the cast and production in every way equal the high standard set during its first visit. "Cohan Revue," week Dec. 4.

"The Little Girl Whom God Forgot" is the play on view at the Auditorium this week, being one of the usual run of the mediocre melodramas sent on tour by the International Circuit. It seems strange that this circuit should be devoted to so low a style of theatrical entertainment. With the goodly number of plays of excellent character which have outlived their usefulness in the 32 houses, it would seem a wise policy to have them play the International Circuit, as it is badly in need of good material.

Alma Gluck gave a song recital at Ford's on Nov. 28, before an enormous house. It was her first appearance in Baltimore in two years and she was tendered one of the greatest ovations ever given an artist in this city. She was in splendid voice throughout the afternoon, and her singing aroused her audience to the highest enthusiasm.

Charles E. Ford is to be congratulated on securing for his Christmas attraction the reigning success of the New York season, "Turn to the Right." We presume this play will be acted by the second company, which is now being organized and Baltimore, thanks to Mr. Ford's progressive methods, will be the first city outside of New York to see this play.

The Boston Symphony Orchestra gave the second of its series of concerts at the Lyric on Nov. 29. Susan Miller was the soloist.

I. B. KREIS.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—D. W. Griffith's mighty photoplay "Intolerance" has opened its sixth week Nov. 20, at Clune's Auditorium, and the management of that photoplay house expects it to out-run the Clansman, as it is still attracting capacity houses.

Morosco's Burbank offered week Nov. 19 a comedy by the name of "Billy," with the regular Burbank company headed by Joseph Galbraith, the local leading man.

Oliver Morosco's Theater opened the week with "Too Many Cooks." Ruth Robinson has the role of Alice Cook and we are advised that Billy Garwood will again be seen in this production.

The Orpheum is advertising five headliners: Paul Morton and Naomi Glass in a musical satire "1916-1950"; Laura Nelson Hall and Co. in the comedy, "The Cat and the Kitten"; Sam Chip and Mary Marble in the "Clock Shop"; Herbert Williams and Hilda Wolfus in their comedy classic "Hark! Hark! Hark!" Jack Wyatt and his Scotch Lads and Lassies.

John McCormick has entirely recovered from his temporary indisposition and was heard in this city Nov. 21, at the Shrine Auditorium. Percy Grainger, composer-pianist, appeared at Trinity Auditorium Nov. 29.

J. VAN CARTMELL.

CINCINNATI

CINCINNATI (*Special*).—There is a wide variety of entertainment for local theater-goers this week, and this, as experience has proved, is invariably the best from the box office viewpoint. Interest centers largely in the performances of Galsworthy's gloomy play "Justice," which opened at the Grand, Monday, Nov. 20, for a week's run, with John Barrymore and a most capable supporting cast. Barrymore in the role of the under clerk William Falder, presents a life study with which no fault can be found. O. P. Heggie as Cokeson contributed much to the enjoyment of the piece. In fact his clever work saved the play from falling into the depths of absolute gloom. Miss Bertha Mann as the unfortunate Mrs. Honeywill, was all that could be desired. Members of the Hamilton County bench were the guests of Manager Aylward at the Tuesday evening performance.

"The Girl From Brazil," holds the boards at the Lyric. As a whole the book is interesting and the music tuneful. As an entertainment it is well worth while whatever may be the ultimate verdict of our more than critical audiences when it comes to passing upon the inherent worth of things musical. Miss Frances Demarest pleases mightily with her vocal and histrionic attainments. Miss Nora White, John Goldsworthy, Dorothy Maynard, Maude Odell, and several others contribute effective work.

Emma Carus heads a strong bill at Keith's. In seasons past she has made many friends as a star in musical comedy and her welcome was quite warm when she appeared Sunday night. She is ably assisted by Larry Comer. A pretentious dance act called "The World Dancers," featuring Emilie Lea and Tom Dingle, aroused considerable enthusiasm. Arthur Sullivan and Reeca Scott score in a sketch called "A Drawing from Life."

Tabloid musical comedy seems to please patrons of the Empress. "The Enchanted Cup," a rather pretentious little musical comedy effort presented by a capable company of ten people deserves more than passing mention. The rest of the bill is an average one. Al. Reeves' "Big Beauty Show," rather elaborately staged and cleverly acted, is drawing well at the Olympic.

Theodore Stern, a former Cincinnati newspaper man, received a cordial greeting from his local friends Sunday when he arrived in town to direct the musical part of "The Girl from Brazil," showing at the Lyric.

Mark Byron, Jr., local impresario, is receiving congratulations upon the apparent excellence of his arrangements for the season of ten grand operas to be given each week on Thursday afternoons and evenings beginning Thanksgiving Day at Music Hall.

WM. SMITH GOLDENBURG.

Harris and Ewing, Wash., D. C.
FRED D. BERGER.

Cradled in stage work, Fred G. Berger is enjoying a wonderfully interesting life and is generally acclaimed as the Dean of the Theater Managers of the National Capital, which has been his home since 1892. Beginning his managerial career at a very early age Mr. Berger might be classed as one of the veteran managers. It was in September, 1869, when after concluding their contract with the Peak Family of Swiss Bell Ringers that Mr. Berger organized the Berger Family Swiss Bell Ringers, with which the late Sol Smith Russell began as a singer of comic song and character impersonations. The great popularity reached by Sol Smith Russell during the ten years with this organization led Mr. Berger to believe that a larger field was possible for Mr. Russell and so began looking about for a play which would enable Mr. Russell to appear in the several lines of character impersonations which had made him so popular. J. E. Brown, the father of the now popular playwright, Porter Emerson Brown, furnished the play and Mr. Berger began his successful management of his new theatrical star at the Academy of Music in Buffalo, Aug. 18, 1880, in "Edgewood Folks," which had a run of five years.

During the Summer of 1901 Mr. Berger managed the Lafayette Opera House, now the Belasco, until the house was sold in 1903. At present Mr. Berger is managing the Poli Theater at his home in Washington, having managed the Columbia Theater and his popular Columbia Players in the same city for seven years until the property was leased to the Loew interests. Mr. Berger is a veritable walking encyclopedia of events, both theatrical and national. His home is one of the most popular gathering places for the literary and musical set of Washington. Mrs. Berger makes a most interesting chatelaine.

JOHN T. WARDE.

NOT SUFFICIENTLY AMERICAN

"The Master" has an Ibsenic Theme and was Made for Germany—Civic Opera for Three Months in Boston

BOSTON (*Special*).—"The Master," the early play by Hermann Bahr, in which Arnold Daly is now appearing at the Hollis Street—and which he will soon take to New York—has been robbed of a good deal of what merit it may have had originally, in German on the native German stage, by its transfer to an American scene. The play has an Ibsenic theme—the delineation of a masterful surgeon, his unconventional professional and moral standards, his ultimate downfall when others—particularly his wife—follow his own practices. Some interest the play may have had, as an early piece by the author of "The Concert"; and there is not a little to admire in the way of situation and dialogue; but as a delineation of contemporary American life it simply will not do. Edward Abeles, as a Japanese doctor, a lieutenant of "The Master," carries off the acting honors.

The other current bills: Colonial, "Sybil," Tremont (27); Raymond Hitchcock in "Betty"; Wilbur, "The Cinderella Man"; Majestic, Lew Fields in "Step This Way"; Shubert, Al. Jolson in "Robinson Crusoe, Jr."; Plymouth, "Very Good Eddie"; Park Square (27), Leo Ditrichstein in "The Great Lover"; Copley, Jewett Players in "Arms and the Man"; Boston Opera House, "Hip Hip Hooray"; Castle Square, "Peg o' My Heart."

Mr. Friml's new musical play, "What Is Love," will have its metropolitan premiere at the Shubert on Dec. 18.

It now seems certain that the Civic Opera that was some weeks ago tentatively announced will become an actuality. The principal projector of the plan is Sigmund Kromberg, who has already carried out some large enterprises here, notably a Wagnerian opera in the Harvard Stadium. Mr. Kromberg will be the general director of the new company, which will begin a three months' season in December at the long disused National Theater, in Tremont Street. Enough funds have been subscribed to ensure productions of a higher scale of excellence than was at first anticipated, with singers of recognized ability and with a large orchestra—all at a scale of prices that will be kept at a moderate scale.

John Bowe Clapp talked to the members of the Bostonian Society at the Old State House on Nov. 21 about the history of the old Howard Athenæum.

The Bank Officers' Association took the Shubert one night last week to see Al Jolson. The bankers presented the comedian a large bouquet with various smokables and drinkables dangling from it and in response Mr. Jolson entertained the audience with specially introduced and extra numbers. The Jolson show is, by the way, one of the unqualified hits of the season.

Any number of film stars put in an appearance at the movie ball at the Arena last Wednesday. There was the usual beauty contest, won this time by Beatrice Roberts, of Winthrop. She gets as the prize, an opportunity to join the forces of the Atlas Film Company, which is building a studio in Newton.

As an adjunct of the Hippodrome show at the Opera House, Sousa and his band are giving Sunday evening concerts.

FORREST ISARD.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—At the Star, Nov. 20-22, Frances Starr made her first Buffalo appearance, surrounded with a company of excellent merit, in "The Little Lady in Blue." As Anne Churchill, Miss Starr is attractive and appealing. Large audiences.

Headed for New York, "Take Your Medicine" lingered long enough to give Buffalo a peek at it at the Star, Nov. 23-25. It has the merit or originality. There is nothing hackneyed in the plot or in its development and the suspense is admirably sustained. Alexandra Carlisle has an exacting role as Janet Reardon, which she plays with a dignity, strength and tenderness, a fine balance of light and shade. The situation could be easily spoiled. Large audiences.

John Mason in "Common Clay," Nov. 27.

The attraction at the Teck Nov. 20-25, "The Blue Paradise," delighted the audiences. E. H. Southern in "If I Were King," Nov. 27.

The lively Irish play, "Daughter of Mother Machree," was the offering at the Majestic, Nov. 20-25. Miss Mae Desmond in the title role. Large audiences.

"The Other Woman" at Shea's, Nov. 20-25. Julius Tannan was one of the leaders of a particularly good bill. Ed. Flanagan and Neely Edwards in "Off and On" received a rousing welcome. Oklahoma Bod Albright was one of the favorites.

The attractive vaudeville bill offered Nov. 20-25 at the Olympic was headed by Victors' Sixteen Musicians. Crowded houses.

La Tina's Elephants at the Lyric, Nov. 20-25. Their act put them at the head of the bill.

Frank Finney never had a more congenial role than the one he is appearing in, "Up and Down Town," presented by the Bostonese Burlesquers at the Gayety, Nov. 20-25. Capacity houses.

J. W. BASKER.

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—The most likeable act in the Orpheum bill, Nov. 6-8, was Ralph Dunbar's Maryland Singers. Other acts were Huling's Clown Seal, Mary Fitzgibbon, Bert Levy, Savoy and Brennan, Harry Tate's "Fishing." Ray Samuels. Good business. "It Pays to Advertise," Nov. 9-11, was presented by an excellent company and did big business. Orpheum vaudeville Nov. 13-15, Rankoff and Girlie with their corps de ballet headlined, a good act. Bernard and Harrington in a Willard Mack sketch, "Who Is She?" got over well. Other acts, Frank Carman, Misses Lightner and Newton Alexander, Anna Chandler, Kenny and Hollis, and Mlle. Doria. "Everywoman," Nov. 16-18, to capacity. Attraction received the most appreciative notices of anything which has visited us in two years. "Twin Beds," week Nov. 20.

Pantages, Nov. 6-11, Novell Brothers, Nancy Fair, Ethel Whitesides company in "All Aboard," Moss and Frye, an excellent pair of colored comedians, and Olympia Desvall and company. Nov. 13-18, The Imperial Military Octette, Bill and Bob Millard, Herbert Brooks, Corelli and Gillette, big business.

EDMONTON, ALTA. (*Special*).—"It Pays to Advertise" was thoroughly enjoyed at the Empire, Nov. 6-8; business satisfactory. "Everywoman" did fine business, Nov. 13-15. "Twin Beds," Nov. 20-22. Pantages had a strong bill, Nov. 11-18. LaScala Sextette, Winston's Water Lions and Diving Girls, and Joe Roberts, banjoist, enjoying equal popularity. Other acts, Sterling and Marguerite, and Le Maire and Dawson; business excellent. Several new people have been added to the Favorite Musical Comedy company, under the direction of Harry Cleveland at the Bijou; business continues big.

GEORGE FORBES.

PARSONS, KANS.

PARSONS, KANS. (*Special*).—Elk's Theater: "The Masquerading Madcap," Nov. 15, 16, by a local cast of one hundred persons, for the benefit of St. John's Episcopal Church. Miss Burdene Casey, authoress of the musical extravaganza, directed the play, assisted by Miss Bess Staples, both of Kansas City. Capacity house.

Best Theater, vaudeville: George B. Alexander, assisted by Olive Kerr, songs and dances; the Great Nizzia Brothers, acrobatic novelty, Nov. 13, 14. The Great Cevenne Troupe, double wire performers; Millard-Clay Trio, comedy; Corrigan and Vivian, singing and dancing; Ray Lawrence, singing, Nov. 15, 16. Lenore Ulrich in "The Heart of Paula," Nov. 13; Robert Warwick in "Friday, the Thirteenth, Nov. 14; Mary Pickford in "The Eternal Grind," Nov. 15; Virginia Pearson in "The War Brides," Nov. 16; Charlie Chaplin in "The Pawnshop, Nov. 17, and "Fantomas or The Phantom Crook." "A Romance of Billy Goat Hill," Nov. 18. Grand and Gem Theater, motion pictures, good attendance. "Fair and Warmer" at Elk's Theater, Nov. 14, played to good attendance.

CAROLINE MENDELL.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—"Martha" was given the first three nights week Nov. 20 at Macauley's, attracting good houses and favorable comment from the critics. On the concluding nights of the week the New York success, "Daddy Long Legs," was seen here for the first time and made a distinct hit. Galsworthy's masterpiece, "Justice," Nov. 27-29, starring John Barrymore. "The Only Girl" was the Thanksgiving attraction.

At Keith's vaudeville house, Nov. 19-25, an excellent bill, embracing Herry Fern and company, Warren and Conley, Joe Fanton and company, with Bell Baker and DeBiere, the man of mystery, as the top-line attraction. Business good.

"My Aunt From Utah," a merry farce, filled a satisfactory week at the Gayety, opening Nov. 19. Prominent in the company provided by Gus Hill are Kate Elinore and Josephine Sabel, the latter long prominent in vaudeville, is the wife of David Sabel, a member of a well-known Louisville family.

The High Life Girls' Burlesque company drew large business at the New Buckingham week ending Nov. 25, featuring Tony Kennedy, Michelena Tenneti, and Warren Lincoln Travis, the modern Samson.

There has been no change in the large interest felt in this community in the motion pictures. All of the houses are drawing well and providing their patrons with attractive films.

The Chicago Symphony Orchestra at Macauley's Theater, Dec. 4, under the direction of Ona B. Talbot.

Judge J. Allen Kinney, one of the most active of the motion picture magnates of Louisville, has long been interested in amusement matters. He was at one time Louisville correspondent for a New York paper of high standing and has a large circle of acquaintances among professional people.

Charles Hamilton Musgrove, a Louisville newspaper man, who has written for the dramatic columns of several dailies, is a versatile man. The Bowman Brothers, well-known vaudeville people, whose home is Louisville, are singing on the road various catchy verses of Mr. Musgrove's composition relative to the re-election of President Wilson.

The death of "Bob" Gray, a Louisville sporting man of national reputation, came as a shock to a legion of friends. He was associated with the prosperous days of the old Auditorium, which was conducted by the late Daniel Quilp. At that famous house under Gray's promotion occurred some of the classiest fistic events in the history of the roped arena.

CHARLES D CLARKE.

HARTFORD, CONN.

HARTFORD, CONN. (*Special*).—The last several attractions at Parson's Theater have drawn well. "Seremonda," a new play with an excellent cast headed by Julia Arthur and Ivy Troutman, was well liked. The play is one of the strongest dramas seen here in some time. The period is that of the Fourteenth Century. Anna Held's new play drew very large audiences for three evening performances and one matinee. The Hartford Philharmonic Orchestra filled the house. Business very good at Parson's.

The motion picture operators and stage hands in every theater in Hartford went on strike during the past week. The only exception was one of the movie houses. The officers of the Connecticut Managers' Association offered to arbitrate, but the union called a strike without giving any notice. At first the theaters in this city were seriously embarrassed, but during the latter part of the week things were running as smoothly as usual. The union demands a six-hour day, increased wages, double pay on holidays and also several other concessions. The union now threatens to call out the orchestras in the various houses, but the managers remain unworried by this threat. Attendances have not fallen off and everything is getting along nicely.

The International Circuit opened at the Hartford "Peg o' My Heart." It drew well and was presented by a competent company. The Palace and Poli draw capacity houses as usual. No outward evidences of strike at either house.

SEYMOUR WEMYSS SMITH.

ROCKFORD, ILL.

ROCKFORD, ILL. (*Special*).—Grand (George Peck, manager): "Pom Pom," Oct. 24, sold out two days in advance, gave splendid satisfaction; "Uncle Tom's Cabin," Nov. 16, matinee and night, Nov. 17-19; "The Fall of a Nation," Nov. 20-24; splendid business; wonderful music; "Princess Pat," Nov. 27-Dec. 2; "Experience," with two matinees, Nov. 30-Dec. 2.

Palace, Nov. 20-22; Eva Fay, also a sketch, "Strong Cup of Tea." Tiane's Classic Dancers heads the bill, Nov. 23-25. The Palace had the Mary Pickford picture, "Less Than Dust," three consecutive Sundays.

HARRY F. NORRIS.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—Madame Schumann-Heink, San Diego's noted contralto, will be heard in a recital at the Strand Theater Dec. 7. Madame will spend her Christmas holidays at her home at Grossmont.

The Hippodrome will discontinue the policy of holding over any acts in the future, and so the house will offer a complete change twice a week. An extra fine bill, week Nov. 20, of the following acts: McCarthy's Minstrels, E. T. Alexander and company, George Morgan, the Senate Duo, Jeanne, and the "Who's Guilty?" pictures, drew almost capacity business.

Over at the Savoy, Manager Scott Palmer, had another of those record-breaking bills, and it pleased; Long-Tack-Sam and company, Doley and Nelson, Eva Shirley, Joe Keno and Rosale Green, Bonnie Gaylord, and Iva Lancton, and the tenth installment of the "Crimson Stain Mystery," made up the program.

"The Eyes of the World," by Herold Bell Wright, was given its first showing at the Cabrillo, week Nov. 13, to splendid business, at advanced prices. Mr. Wright is a resident of this part of the country, owning large interests in the Imperial Valley. The film will be run at the Cabrillo another week, as many were unable to get seats.

An informal reception was given at the Exposition to Harold Bell Wright and George Stirling, California's two distinguished authors, Nov. 10. It was voted a great success. "The Importance of Being Earnest," was presented by The Sock and Buskin Club, Nov. 25, proceeds going to charity.

The Christmas plays given annually by the San Diego School of Expression for the benefit of the Associated Charities, will take place at the Strand Dec. 21.

John Emmerson, director of the Fine Arts Film Company, Douglas Fairbanks, Triangle star, and sixteen members of the company are in San Diego to film a big picture at the Exposition.

MARIE DE BEAU CHAPMAN.

BROOKLYN

Grace La Rue, the International star of song, and Alexander Carr, portrayed jointly, topped a very fine bill at the Orpheum, week Nov. 20; Rae Elinor, Moll Smith and Austin, Saxo Sextette, and others, were on the same bill. The Bushwick also had a well-balanced program, Rock White leading. William L. Gibson and Texas Guinan in "Honk Honk Maybe." Flores La Duc, Laura Burt and company, and others completed the bill.

Lillian Glish in the "Children Pay" and Clara Williams and William Desmond in the "Criminal," were featured at the Triangle.

Hatch-Homan's farce, "The Blue Envelope," was at the Montauk. The original cast from Manhattan played, including Carry Reynolds, Edward Garvin, Franklin George, and others. This work was up to a high standard and pleased the good audiences who attended throughout the entire run. Current week, "Potash and Perlmutter in Society," return engagement.

At the Grand, "For the Man She Loved," was presented by a strong cast. Attendance has been in accordance with previous productions, which is very gratifying. This week, "Little Peggy O'Moore."

Shakespearean comedy was successfully produced at the Mystic by a notable cast playing "The Merry Wives of Windsor." Thomas A. Wise as Sir John Falstaff was excellent in every sense of the word, while the work of Constance Collier and Isabelle Irving was above par. W. Losson Butt and Gordon Burby as the husbands were very acceptable. Current week "Katinka."

B. J. MERKLINGER.

PATERSON, N. J.

PATERSON, N. J. (*Special*).—Things theatrical fared well during the week ending Nov. 25, and with one or two exceptions good attendance was the rule at all of our playhouses. At the International Circuit house, the Lyceum, Wright Lorimer's old production of "The Shepherd King" was the attraction. The company headed with Edwin C. Gallagher as David was capable enough; but judging from the attendance the public did not take kindly to the Biblical drama. The house has for the past two weeks been selling one seat for the regular price and an additional one for one cent, or practically two seats for the price of one, for the first three or four performances. The scheme works well on the nights in question, but does not stimulate business to any great extent during the balance of the week. "Bringing Up Father in Politics" under Gus Hill's management Nov. 27-Dec. 2.

At the Orpheum the Maids of America held sway, presenting a two-act travesty entitled "The Girl from Nowheres," which was quite elaborately staged and costumed. Al. K. Hall and Mary Mack appeared to advantage. "The Spiegel Review" Nov. 27-Dec. 2.

The Majestic presented a well-balanced vaudeville bill, augmented with pictures, which were changed twice. "The Double Exposure" Jim Cullen, DeKoch Troupe, Excelsior Models, Morris and Campbell and Leonara, Nov. 20-22; Nonette, Girard's Monkeys, Great Johnson, Ecker and Hill, Dale and Archer, and Ruth Allen and company, Nov. 23-25.

Manager Peter Adams at the United States drew well all week with "Behind the Screen" and "The Last Man," Nov. 20-21; "Extravagance" and "The Man Who Went Out Sane," Nov. 22-23; "Love and Hate" and "The Red Whiskered Man," Nov. 24-25. The new stage arrangement around the screen at this house is much admired.

The Regent continues also to be favored with good audiences and the manager, the genial Charlie Dooley, of baseball fame, has that contented-with-the-whole-world look in consequence. The following feature films proved very attractive for two weeks, each in the order named: "Behind the Screen" and "The Plow Girl," "Intrigue" "A Sister at Six," and "Somewhere in France."

Max Gold, the owner of the new Garden, Paterson's latest photo playhouse, is called by him The Temple of the Motion Picture. While Mary Pickford refused his generous offer of $1,000 for her presence at the opening Nov. 6, the house has been filled nightly since.

The Colonial, Grand, Daly's, Strand, Lyric, Royan, and Washington, are all doing well

JOHN C. BUSH.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—On account of various and unusual counter attractions "Common Clay" did not do the business it deserved Nov. 16. "The Birth Of A Nation" did big business for five performances, 20-22. This was its third engagement here. As usual a good bill at the Bijou was popular and included Jenkins and Covert in "Just Married," Ethel Hopkins, The Fosto's, Ursone and DeSota and Gertie De-Milt. The Grand continues popular with Sullivan and Considine vaudeville. Clara Kimball Young in "The Common Law" was the feature at the Queen, and drew big crowds.

CHAS. E. KEUTON.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—Jane Cowl at the Empire in "Common Clay," Nov. 20-22, played to fair houses at each performance. In the new play, "Her Market Value," Emily Anne William played the leading role successfully. Byron Beaseley and Bernard Appleby were also very good.

"The Birth of a Nation," Nov. 27-Dec. 7; Neil O'Brien's Minstrels, Nov. 25; Mantell in Shakespearean role Nov. 27-29; "Just a Woman," Nov. 30-Dec. 2.

FREDERICK E. NORTON.

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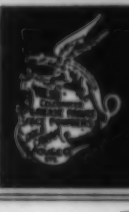

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REPORTS FROM MIRROR CORRESPONDENTS

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Honors for week Nov. 13 go to the Grand Theater, where the International Circuit is being housed, the Leffler and Bratton show, "The Daughter of Mother Machree," with Mae Desmond, a former local stock favorite, in the leading role, doing a record business.

Manager Billy Barry moved the orchestra to the foyer in order to get in more seats.

A silver loving cup was presented Miss Desmond on Monday night by admirers from Scranton, Pa., and the house was practically sold out to the Knights of Columbus. The show was the best to have appeared here on the new circuit so far.

Serge di Daigliheff's Ballet Russe did a good business at a $5 top, Worcester Theater, Nov. 13, the performance proving rather conventional after what had been expected from advance representations. Only minor ballets were attempted, owing to the lack of stage room, Gavilow being the one big success of the program from the standpoint of the audience. The big orchestra also proved commendable. A quick change from the sublime to, well — to be charitable, to the less sublime, brought burlesque, "The September Morning Glories," the last half. It proved an excellent attraction, with Florence Darley, a singer of genuine merit and, let it be hoped, as genuinely blond tresses, starred.

Helen Moran, playing Poli's, Nov. 16-18, left Saturday to join the Dillingham-Ziegfeld "Century Girl," with a roping stunt, canceling her U. B. O. bookings.

Two screen players at different houses are the feature of the underlined attractions week Nov. 20. Robert Edeson, with "His Brother's Keeper," at the Worcester, Nov. 20-22, and Edna Payne for the week at the Grand in "Thora Thane."

The first big amateur production of the season, Nov. 23-25, at the Worcester, rejoicing burlesque, in a D. A. R. show, "The Magic Wheel."

Manager Frank Shea announces the coming of the Boston company of "Very Good Eddie" as soon as its run there is concluded. Originally booked for Dec. 4-6 it has been postponed, as a second company will not be played. "Katinka" was enough for one season, says Shea, and the response is a chorus of affirmative.

GEORGE BRINTON BEAL.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Bijou: Bill Nov. 20-25, Bernard and Myers, Chadwick and Taylor, Virginia Ogden, Frank Gabbey and company, "Crimson Stain Mystery," "The Toy-tured Soul," Fred Mace in "Bathtub Perils," Pathe Weekly, "A Whirl of Song and Dance," with nine people; Johnson and Crane, Harry Rose, Martyn and Florence, Louise Huff and Jack Pickford in "Seventeen," Marie Russell in "A Study in Brown"; S. R. O.

Academy: Manager L. M. Boas presented the stupendous photoplay, "The Birth of a Nation," Nov. 20-25, to large attendance, a special feature was the music by a large symphony orchestra, under the direction of Elmer Tidy; also Clara Kimball Young in "Dark Secrets," and Julian Eltinge and Christian Mistein in "How Molly Made Good."

Columbus Auditorium: "The American Idea," Nov. 21-23 under the direction of Professor Ralph Crosson; good performance; large attendance.

Y. M. C. A.: Marguerite Clark in a picturization of Eleanor Hallowell Abbott's delightful romance, "Molly Make-Believe"; the Paramount Pictographs, Burton Holmes's Travelogue, "From Rags to Rooting," "His Feathered Nest" and Bobby Bumps Goes a Fishing, Nov. 20, to large attendance.

Savoy: Closed. Palace: Large attendance and strong line of photo dramas. Plaza: S. R. O. at every performance. Lyric and Star: Good attendance. Premier: Closed.

James M. Martin has placed an attachment of $20,000 on the Casto Theater Company, this complicates the matter a great deal more. The Savoy still remains closed.

W. F. GEE.

COLDWATER, MICH.

COLDWATER, MICH. (*Special*).—One of the most successful and best managed one-night stand houses of the State is the Tibbits Theater, owned and directed for twenty-five years by John T. Jackson, a thorough manager, educated in the business from the ground up. For fifteen years before locating at Coldwater Mr. Jackson was an agent and road manager, dividing his time between theatrical and circus enterprises. The present and twenty-fifth season opened in August with Harvey D. Orr's "Million Dollar Doll," followed by Vogel's Minstrels, Selwyn and Company's "Fair and Warmer," "The Natural Law," Cohan and Harris's "It Pays to Advertise," Lyman H. Howe, Clune's spectacle "Ramona," Culhane's Comedians, "Broadway After Dark," practically all to capacity business. Last week Gus Hill's "Mutt and Jeff's Wedding" turned people away and week Nov. 20, D. W. Griffith's historical spectacle, "The Birth of a Nation" is back for a return engagement. The house was the first to play "The Birth of a Nation" in the State last season. Current week, the Kirk Stock company will open for a limited engagement, followed by Joe Weber's "The Only Girl," "The Other Wife," "The Love Pirate," Lambert Producing Company's "A Full House," "Which One Shall I Marry," "Rebecca of Sunnybrook Farm," Annette Kellermann in "The Daughter of the Gods," Shubert's "Very Good Eddie," etc.

(MISS) PHYLLIS JACKSON.

MACON, GA.

MACON, GA. (*Special*).—Grand: Maude Adams in "The Little Minister," Nov. 21. "Blue Paradise," Nov. 22. "Smart Set," Nov. 24. "House of Glass," Nov. 27. Al Shiah Temple of Shriners, Nov. 30. "Martha," Dec. 1.

Capital: "The Law Decides," Nov. 20. "Flirting with Fate," Nov. 21. "Gates of Eden," Nov. 22. E. H. Sothern in "The Chattel," Nov. 23. Clara Kimball Young in "The Common Law," Nov. 24. W. S. Hart in "The Dawnmaker," Nov. 25.

Palace: Feature pictures, Nov. 20-25. Princess: Serial and comic pictures, Nov. 20-25. Macon: "The Little Girl Next Door," Nov. 20-22. Vaudeville, Nov. 23-25. Dan Holt, famous blackface minstrel, spent two days home the first of the month, and has returned to Chicago, where he is rooted North and West over the big vaudeville circuit.

ANDREW OLIVER ORR.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Orpheum: One of the best bills of the season, headed by Andrew Tombes in "The Bride Shop." Bert Fitzgibbon and Ernest R. Ball share the headline honors, and are enthusiastically received. The balance of the program comprises Estelle Riche and Vera Burt, Edward Miller and Helene Vincent, Three Kitaro Brothers, Raymond Bond and Elizabeth Shirley and Maude Lambert. Business shows steady increase week Nov. 13.

Pantages: Rigoletto Brothers and The Great Lester are drawing large crowds Nov. 12-18. The balance of the program is good and pleasing.

Macdonough: Motion pictures of "The Common Law," with Clara Kimball Young in the lead, playing to fair sized houses Nov. 12-18.

Hippodrome: Good vaudeville and feature pictures Nov. 12-18, to capacity houses.

Oakland: Motion pictures, with Owen Moore in "The Kiss," and Sessue Hayakawa and Myrtle Stedman in "The Soul of Kura San."

Franklin: Feature films of Norma Talmadge in "Fifty Fifty," Dorothy Gish in "Atta Boy's Last Race," and Virginia Pearson in "The War Bride's Secret."

Reliance: Nance O'Neil in "The Iron Woman," and Francis Bushman and Beverly Bayne in "In the Diplomatic Service."

The New Bishop playhouse will open Nov. 27 with "The Secret in the Dark," as the first production. No public announcement has been made of the cast. The Hippodrome has changed management and, commencing Nov. 26, will play musical comedies. Jim Post and his company of twenty-five will open in "The Walking Delegate."

LOUIS SCHEELINE.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—Johnny Jess and a clever company drew well at the Majestic, Nov. 20-25, in "Bringing Up Father in Polities," "The Girl Without a Chance," Nov. 27-Dec. 2.

The tenth birthday anniversary started off with hurrah, Nov. 20 at Keith's, where the business was capacity at every performance. The bill offered Nov. 20-22, consisted of acts by William H. Turner and a clever company.

The "Monte Carlo Girls" entertained crowded houses at the Academy of Music, Nov. 20-25. The "Broadway Belles," Nov. 27-Dec. 2.

At the Empire, Hoboken, Nov. 20-25, "The Rag Doll in Ragland" company drew crowded houses. It was an excellent production.

"Maids of America," Nov. 27-Dec. 2.

Two hundred members of Jersey City Lodge of Elks were at Keith's Nov. 20 as a compliment to William H. Turner (a life member of the lodge), who was appearing at that house with his company in a sketch. After the performance Mr. Turner, Manager "Pat" Saryn, the orchestra and acts were guests at the clubhouse, where a gold card case was presented to Brother Turner. Manager Saryn was presented with an umbrella to keep him out of the wet and a latchkey to let him into the clubhouse at any time he cared to enter. Both gentlemen made speeches, after which the orchestra and acts did a few stunts.

WALTER C. SMITH.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—Century Theater (W. L. Fall, manager): "Hit-the-Trail-Holliday" in an excellent company filled the house Nov. 17, the advance sale being very heavy and the audience delighted with the performance.

Week Nov. 20, "The Lilac Domino," Nov. 21; "Mutt and Jeff," Nov. 27; "Princess Pat," Nov. 29; Al Wilson, Nov. 30; Coburn's Minstrels Dec. 1.

Business for the motion picture houses has been good and they are offering at the Majestic, Mary Pickford in "Less Than the Dust," "Extravagance," with Madame Petrova, "The Years of the Locust," with Fannie Ward, "Light at Dusk," with Orrin Johnson, "The Return of Draw Egan."

At the Istrione, "Is Marriage Necessary?" as solved by Clara Kimball Young, as taken from Chambers's novel, "The Common Law," "Love Never Dies," "Mutt and Jeff Cartoons," "The Heart of a Hero," by Gail Kane and Robert Warwick, "The Final Curtain," with Arthur Hoops and Alma Hanlon, "The Sin of Her Parents," with Gladys Brockwell and William Clifford.

ALBERT G. STRICH.

GREENWOOD, MISS.

GREENWOOD, MISS. (*Special*).—Greenwood Theater: The theatrical season opened with Al. G. Field's Minstrels and played to capacity business. Since that, "Very Good Eddie" and "The Lilac Domino" have played to fine houses and both pleased. This season promises to be the best and most prosperous of its history, as conditions in the Delta section of the State are fine, with large crops and cotton bringing twenty cents, and people coming from thirty and forty miles in automobiles to see the shows. Greenwood is now regarded as the best show town in the State and Manager Schilling has quite a number of the best attractions touring the South booked for the near future, among which are "The Serenade," "Princess Pat," "The Blue Paradise," "The Only Girl," "House of Glass," and "Fair and Warmer."

R. G. DE LOOCH.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—Blanche Ring in "Broadway and Buttermilk" delighted a capacity house at the Lyceum, Nov. 20; Mrs. Fiske in "Erstwhile Susan," Nov. 21, proved the dramatic event of the season and a large house greatly enjoyed her remarkable work. James T. Powers in "Somebody's Luggage," Nov. 24; "When Dreams Come True," Nov. 25. Entertaining vaudeville at the Majestic, and good pictures at the Regent, Nov. 20-25; large business.

J. MAXWELL BEERS.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

MONTREAL

MONTREAL, CAN. (*Special*).—Edmund Breese in the "Scapegoats," by Carlyle Moore, opened at His Majesty's, Nov. 20. Mr. Breese and his manager, James Sheegreen, are to be congratulated on having secured a well constructed, well written, and vital play of American financial life. Edmund Breese has the strongest role he has played since "The Lion and the Mouse." Isabel Lowe is charming in the ingenue role and also exhibits considerable emotional power. Carleton Macey as Keim gives a remarkable character study. Lillian Kemble, an old favorite here, who received numerous bouquets and other tokens of welcome, was capital as the revengeful wife; clever studies were given by Harry Duggan and Hugh Cameron, George Arliss in "The Professor's Love Story," Nov. 27-Dec. 2.

"The Lodger" at the Princess, Nov. 20-25, proved a highly amusing comedy very capably presented. It is full of amusing complications. Mr. Lionel Atwill plays the title role in a clever, clear-cut manner. Beryl Mercer gives a capital characterization of the landlady; Mrs. Bunting, and Harry Ashford scored as Mr. Bunting; Phyllis Ralph gave a charming performance of the Lady Lodger. The week was a benefit for the School for the Blind. On Tuesday afternoon the members of the Lodger company visited the school at Notre Dame de Grace and were entertained at tea by the lady patronesses and those connected with the work.

"The Cherry Tree" proved a most amusing sketch at the Orpheum, with Harry Green in the leading part. Isabelle D'Armond and Bobby O'Neil caused a lot of fun in a "Demi-Tasse Revue," and Thomas Duggan and Raymond Babcette scored in "They Auto Know Better."

"Comme Ils Sont Tout," an interesting play on the marriage question holds the boards at the National Francais. Arthur Pearson's "Step Lively Girls" proved one of the best and most attractive shows that the Gayety has had this season. Francais is doing business with five acts of vaudeville and moving pictures. Moving picture houses are doing a rushing business.

W. A. TREMAYNE.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Blanche Ring and her very capable company gave "Broadway and Buttermilk" Nov. 15 to two excellent houses at the Academy. Miss Ring is a great favorite here and on her appearance is always sure of a warm welcome, for she always brings something good; Neil O'Brien's Minstrels, Nov. 20, to very good business. "Mile-a-Minute Kendall," Nov. 22-23, to very good business. All the parts were ably sustained, especially Amelia by Helene Lowell, Jim Evans by William Sampson, Joan Evans by Edythe Lyle, Jack Kendall by Tom Powers, Beth by Beatrice Noyes, and Rose Howard by Adele Blood. Others in the cast: Burr McIntosh, H. Cavanaugh, Joseph Kilgour, John Flood, Jack Ellis and Olive Oliver. "Princess Pat," Nov. 24-25, with matinee.

Poli: Two excellent bills, week Nov. 20, to big business, with Dainty Marie and "America First" as headliners, and Johnson and Dean, "Get the Money," Dorothy Brenner, Mr. and Mrs. Thornton, and others. The photoplays were Lillian Walker in "Dollars and the Law," and Bertha Kalish in "Love and Hate," both scored.

Strand: Thomas Meighan and Anita King in "The Heir to the Hoorah," Nov. 20-21; Marie Doro in "The Lash," Nov. 22-23; Sessue Hayakawa in "The Soul of Kura San," Nov. 24-25, to excellent business. The orchestra is better than ever.

Majestic: The "French Frolics," with Harry Fields and Lena Daly, pleased good houses, week Nov. 20.

Oliver Morosco, the producer, George Mooser, his general manager, and Owen Davis, the author of "Mile-a-Minute" Kendall," were in the city to see a performance of the piece.

C. B. DERMAN.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—Chatterton's, Hickox and Smith, manager: "The Millionaire's Son and the Shop Girl," Nov. 19, pleased big business. "The Bird of Paradise" paid its first visit here Nov. 21 and pleased a large house.

Majestic, Sam Harris, manager: Good bill of vaudeville to usual good business. "The Blow Out," a miniature musical comedy headlined for the week. Billy Campbell and company in burlesque at Empire, business only fair.

Triangle films at Gaiety. Business nearly capacity. Frank Keenan in "Zoe Grimsby's Boy," and Douglas Fairbanks in "American Aristocracy," featured for week.

The Princess is showing Paramount films. Business up to standard. Blanche Sweet in "Unprotected," featured. Bryum and company opened a week's engagement at Arion Hall, Nov. 21; business poor. Pictures at Vaudette, Vogue, Capital, and Royal. Charlie Chaplin in "Behind the Scenes" did capacity business at the Lyric on a three-day showing.

The Pekin, seating 810 people, is devoted exclusively to colored people, and is a success from a financial standpoint. Pictures and vaudeville are changed twice a week. Otis Duncan is successfully managing the venture.

ELMER L. TOMPKINS.

NEWARK, OHIO

NEWARK, OHIO (*Special*).—Auditorium, Geo. M. Fenberg, manager: The Simonds and Lake burlesque show, Nov. 21, proved to be the best seen here on the wheel circuit. Harry Seymour made a big hit. James J. Nutt, Billy Hallman, Samuel Mitchell, and Miss Carol Schroder were also very good. The chorus was very attractive and well drilled. Capacity houses. The Leroy-Talma Bosco company of magicians was one of the most wonderful performances ever seen here. Good business. Clifford Hipple, Nov. 24 in "Shameen Dh I?"; "The Big Review of 1917," Nov. 27; "Peg o' My Heart," Nov. 30.

BESSIE FOWLER.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Opera House: "The Top Tree Inn," "The Elopers," and other cleverly acted comedies to average but very unappreciative audiences. Imperial has returned to the Paramount program, with good results. Gem Theater now giving full variety and film bill, in place of pictures only, with box-office doing splendid business. Star Theater has booked "Secret of Submarine," Nov. 27.

PERCY GIBSON.

VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—The Walnut Street Theater (H. Mayer, manager): "Daddy Long Legs" Nov. 14, was well presented, but owing to its appearance here once before the audience was very small. Frances Carson was delightful in the title-role. "Hit-the-Trail-Holiday" Cohan and Harris's Broadway production, played here for one night, Nov. 14. The press notices in advance had paved the way for a large house. Frank Otto was the hit of the afternoon; the rest of the cast were far from being metropolitan. "The Lilac Domino" appeared for one night Nov. 24, its initial performance.

The Alamo (J. L. Pico, general manager; Harry Morel, assistant): Charles Chaplin in "The Count," "The Iron Claw," "A Rural Romance," Nov. 19. "The Thoroughbred" (Triangle), "Dollars and Sense" (Keystone), Nov. 20. Billie Burke in "Gloria's Romance," "The Revolt" (World), Nov. 21. Anita Stewart in "The Combat" (Vitagraph), Nov. 22. Mae Marsh in "The Little Liar," "She Loved a Sailor" (Keystone), Nov. 23. "Sins of Her Parents," featuring Gladys Brockwell and William Clifford, Nov. 24. Eddie Polo and Marie Walcamp in "Liberty," "A Pair of Shadows" (Big U), "The Bar Fly" (Nestor), Nov. 25. The Bijou Dream (Louis Davison, manager): Nov. 19, Ann Pennington in "The Rainbow Princess," "Barriers of Society," "Red Feather" Nov. 20, "A Soul at Stake, Nov. 21. "The Conspiracy" (Bison Feature), "The Slave" (Rex drama), Nov. 22. "The Cage Man," Animated Weekly, Nov. 23. "The Heir to the Hoorah," featuring Thomas Ring and Anita King, Nov. 24. "The Gates of Eden," featuring Viola Dana, Nov. 25. "The Soul of Kura San," featuring Myrtle Stedman and Hayakawa, Nov. 26. The Dreamland (L. J. Pico, manager; Louis Davison, assistant): Charles Cherry in "The Passerby," Nov. 19. "The Chalice of Sorrow," Blue Bird, with Cleo Madison, Nov. 26. "The Chain Invisible" a World Feature, Nov. 26. The Sheesly Carnival company finished a prosperous week Nov. 19; the carnival was under the auspices of the Woodmen of the World.

OTTO WEIMAR.

SHEBOYGAN, WIS.

SHEBOYGAN, WIS. (*Special*).—Opera House: The Jack Bessey company closed a most successful week's engagement Nov. 18 in "A Pair of Sixes," "Kick In," "Barriers Burned Away," "Little Shepherd of Barrain Row," "Baby Mine," "Never Say Die," and "The Lottery Man." The company is composed of the following players: Jack Bessey, Fred Armstrong, McLain Gates, Jack Daly, Walter Curtis, Eddie Collins, Helen Gleason, Bonnie Beck, Margaret Birch, Florence Maderia, and Catharine Collins. Kibble's U. T. C. company Nov. 19 to 8, R. O. both matinee and evening. Coming: Lyceum Course, Nov. 20, Lyman Howe, Nov. 22. "The Unborn," Nov. 24, 25. "The Little Girl Next Door," Nov. 30. At the leading motion picture houses: Majestic: Henry Walthall in "The Sting of Victory." Rex: Paramount Program, Cleo Ridgeley and Wallace Reid in "The Love Mask." Idle Hour: Fox Program, Clara Kimball Young in "The Common Law." The Majestic is showing the Triangle Program.

JOHN G. FROIDEL.

HUTCHINSON, KANS.

HUTCHINSON, KANS. (*Special*).—Robert Sherman presented "The Girl Without a Chance," Nov. 18. Good house at both matinee and evening performance. "The Only Girl" was presented Nov. 17. Good house.

Convention Hall: San Carlo Grand Opera company, Nov. 21, 22. DeLuxe Theater (moving pictures) (Fred Savage, manager): Ann Pennington, the celebrated little Broadway star makes her motion picture debut in the Famous Players production, "Susie Snowflake," Nov. 23, 24; Gail Kane in "The Scarlet Oath," Nov. 20, 21; Myrtle Stedman in "The American Beauty," Nov. 22.

Iris (Fred Savage, manager): Emily Stevens in "Destiny," Nov. 21, 22.

Royal Theater (C. B. Yost, manager): William Farnum in "The End of the Trail," Nov. 20, 21.

C. W. OSWALD.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: The "Princess Pat," Nov. 16, to good business. "Step Lively," Nov. 24; "The House of Glass," Dec. 1.

Program, moving pictures, week Nov. 20, Academy of Music: Sessue Hayakawa and Myrtle Stedman in "The Soul of Kura San"; Madame Olga Petrova in "What Will People Say?"; Frances Nelson and E. K. Lincoln in "The Almighty Dollar"; Louise Huff and Jack Pickford in "Seventeen"; Charlie Chaplin in "Shanghaied," Paramount Pictograph, Pathe News, "Secret of the Submarine."

Walton Theater: Naomi Childers and Marc Mac Dermott in "The Footlights of Fate"; Gladys Hulette in "Prudence and the Pirate."

BENJ. J. SCHUSTER.

CLARKSDALE, MISS.

CLARKSDALE, MISS. (*Special*).—Majestic (Arthur Queene, manager): Coburn's Minstrels Nov. 16 to a packed house. The show in general was one of the poorest ever here. The three musical Cats Brothers, Edward C. Clifford and Lynch and Boyne deserve special mention; otherwise the performance was decidedly amateurish. "The Lilac Domino" to a packed house Nov. 18. Music and songs very catchy, nice looking chorus and costumes; general satisfaction.

Theda Bara in "Her Double Life," to a big house. Blanche Sweet in Lasky's production Nov. 17 to a pleased audience. House dark only for movies for a week.

ALEC T. HOLE.

SALINA, KANS.

SALINA, KANS. (*Special*).—The San Carlo Opera company opened Salina's second opera season Nov. 23 with "Rigoletto." They also gave "Faust" and "Carmen." It is an established fact that Salina will have grand opera every year, as the houses which greeted the San Carlo company were the largest in the history of Convention Hall. Manager Kimball should be complimented for his selection of the operas as the audiences thoroughly realized the high standard of music which they were hearing and were not slow to show their appreciation.

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Several songs met with hearty approval, notably, Teach Me To Smile, by Hazele Burgess, who's sweet voice was at its best last night.—*Star, Wilmington, Del.*

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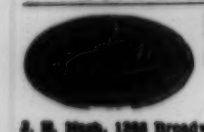
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KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzgerald, manager): "The World of Pleasure," a typical Winter Garden show, packed the Shubert nightly, week Nov. 19-25. It is chiefly a girl show and guaranteed not to cause brain fag. Of the large population which takes part, the Courtney Sisters, Frank Conroy, and George Le Maire may be picked out as the most amusing. William Norris had many funny lines but was not impressively comic. "Alone at Last," Nov. 26.

Orpheum (M. Lehman, manager): Phyllis Neilson Terry headed the Orpheum bill, week Nov. 19, and was a better Trilby than Juliet. Other acts which scored were Allen Dinehart and company, Diero, Dore and Halperin, Grace DeMar, Martin and Fabrini, and the Balzer Sisters.

Garden (W. H. Quigley, manager): "The Heart of Dixie," with plenty of bold melodrama and a little good comedy, was the International offering, week Nov. 19. Many encores easily made a chorus of negro men the feature of the show. This week: "Mut and Jeff's Wedding."

Globe (Cyrus Jacobs, manager): Roberts, Stuart and Roberts in "A Revue of 1915-16." Howell & Kyrs in a musical act, Jennings and the Barlow Sisters, Howard and Fisher in a sketch, and the Polzin Brothers, acrobats, Rogers and Whelan, two boys, almost stopped the show.

Empress (W. J. Timmons, manager): Karl Emmy and his trained dogs, the Douglass Family in songs and dances, Harry Coleman, ventriloquist, Dancing Davey, Kimberly and Arnold, and the "Smart Shop," musical comedy act, comprised the bill, week Nov. 19.

Gayety (George Gallagher, manager): The "New Boo Tons," week Nov. 19. Current week Ben Welsh company.

Century (George Donegan, manager): The "Lady Buccaneers," week Nov. 19. This week "Hello Paris."

Convention Hall (Louis Shouse, manager): Diaghileff's "Ballet Russe," with M. Nijinsky, coming Dec. 13, 14. J. R. MCCLEERY.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Lyman H. Howe's travel festival to large audiences at the Academy of Music, Nov. 17, 18, and matinee, 18. Unusual success came to "Mutt and Jeff's Wedding" at the Bijou, week Nov. 20-25. A melodrama, "The Millionaire's Son and the Shop Girl," week Nov. 27-Dec. 2.

The three ballets at the Academy of Music, Nov. 27, "Les Sylphides," "Le Spectre de la Rose," and "Carnival," selected from the repertoire of the Serge de Diaghileff Ballet Russe, attracted the largest audience of the season. Blanche Ring at the Academy of Music, matinee and night, Nov. 28, in her latest success, "Broadway and Buttermilk," to packed houses. Anna Case was enthusiastically received and likewise Rudolph Gans, pianist, at City Auditorium, Nov. 22. All of the moving picture houses are giving splendid attractions and continue to pack 'em in, all day long, and 'till 11 P. M. NEAL AND MCCONNELL.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—Mary Pickford's "Less Than the Dust" at the Alhambra, week Nov. 20, at an increased admission, proved an absolute failure in every sense of the word. The first day of the run saw a very good house but the audience seemed entirely dissatisfied.

Audrey Munson in "Purity" filled the Butterfly all week in spite of increased admission. At the Strand "The Scarlet Runner," "The Last Man" and "The Light That Failed," filling the house at many performances. Mae Murray in "The Plow Girl" and Fannie Ward in "The Years of the Locust" are at the Alhambra. The attendance has again come up to normal.

Clara K. Young in "The Common Law" has been secured by Mgr. Cook for The Princess and is shown without increase in admission.

Bryant Washburn and Nell Craig are playing in "The Breakers" at the Merrill.

O. L. Meister owner of the local Vaudette and holder of an interest in the Universal company has closed his Vaudette Theater and will open his new acquisition, The Whitehouse, the latter part of this week. The booking will continue as formerly playing serials and features and melodramas. The price of admission will remain 5 cents. The Miller Theater a few doors from The Whitehouse is still under construction.

E. M. Newman at the Pabst in a travel-talk on "The New China"; well attended lecture. "The Princess Pat" is pleasing good houses at the Davidson.

Clark and Hamilton headline the Majestic bill in some original songs and dances. Winifred Clarke presents a playlet, "Who Owns the Flat"; Willie Weston, well known comedian introduces a budget of new songs. The Alaska Trio introduce to Milwaukee for the first time, ice skating on the stage. Jack Donahue and Alice Stewart contribute songs and dances. The Barrons entertain with music. Lou Lockett and Jack Waldron offer a bright and tuneful comedy. The program has a spectacular finish in an oddity presented by Sylvia Loyal called "Adventures in Fairyland. The attendance was good.

Robert O'Connor, local man, is featured at the Crystal in a good bit of comedy called "Four Times a Year." He was heartily applauded upon his appearance on the stage. Edna Bothner and Wm. Marble played with him. Jed and Ethel Dooley present a variety entertainment. The Archie Nicholson Trio sang very well and the comedy was original. Attendance good.

The Shubert players will next week present "The Bubble." Harry Minturn will play the hero and Miss Forster will be loaned from the Pabst stock company for the part of Mrs. Muller.

At the Empress, J. J. Black and Jim Bennett present comedy in full force. Edith Graham and Eddie Hill take up the musical end and the performance was highly entertaining.

Evan Williams, the great Welsh tenor, gave a recital at the Pabst last week. F. Kriesler and the Milwaukee A Capella Chorus sang to a very good attendance at the Auditorium.

The Auditorium Symphony Orchestra is giving its concert every Sunday under auspices of the city.

Thurston, the magician, is a great success at the Orpheum. "The Penalty of Sin," current week. JOS. A. KISS.

TORONTO

TORONTO, CAN. (*Special*).—Grand Opera House, Nov. 20-25: Sir Herbert Tree in Henry VIII. to large attendance. The production was magnificent, and the company superb. Miss Edith Matthison scored as Katharine and Lyn Harding's Henry delightful and finished. It was a long wait for this splendid actor and his production, and the time spent here is all too short.

Royal Alexandra: "Just a Woman" to good business, with a good company. Mabel Brownell and Ernest Anderson stand out well.

Shea's: Daisy Jean, Mignon and Harry Beresford company share the honors of an evenbalanced and entertaining bill, to good attendance.

Loew's: "Pauline," the hypnotist, is the chief performer of a good bill, though probably John O'Malley, the Irish tenor, is the best number in real value. Big attendance, upper and lower houses.

Massey Hall is still being crowded nightly to hear Frank Roberson and his travelogues. They are very educational, and their value as an entertainment is away above the price charged for admission.

The story of Margaret Anglin's life is to be published in *Everywoman's World*, a periodical printed in Toronto, the story to be written by the charming actress herself.

Work on the Princess Theater seems to be stopped, though the steel work and front brickwork have been in place for some time.

GEO. M. DANTREE.

DETROIT

DETROIT, MICH. (*Special*).—The Passing Show of 1916 smashed attendance records at the Garrick Theater Nov. 20-25, and compelled Manager Lawrence to announce daily matinees from Wednesday on, to take care of the overflow. With one or two exceptions the Winter Garden spectacle was presented with the original cast. "The Girl from Brazil" follows.

Sarah Bernhardt at the Detroit Opera House Nov. 20-25. The repertoire embraced twenty-one plays. Current week "The Cuban Revue."

"The Peddler," featuring Joe Welch in his original characterization of the east side Jew, drew well at the Lyceum Theater Nov. 19-25. This week "How Hearts Are Broken."

George White and Lucille Cavanagh who are filling the niche left temporarily vacant by the Castles, were the highly acceptable headliners at the Temple Nov. 20-26. Earl Metcalfe stepped out of the moving picture realm long enough to fill a week's engagement at the popular Orpheum Nov. 20-26.

Burlesque was represented Nov. 19-25 by The Liberty Girls at the Gayety, and The Darlings of Paris at the Cadillac.

ELYP A. MARONI.

SEATTLE

SEATTLE, WASH. (*Special*).—Metropolitan and Moore, dark Nov. 13-18. At the Pantages, vaudeville Nov. 12-18, drew large and capacity houses. Oak, The Monte Carter Musical Comedy company in "Whirly-Girly" drew good business. Palace Hip, vaudeville. Alhambra, vaudeville.

Motion pictures at the Clemmer, Class A, Coliseum, Grand, Liberty, Mission, Rex, Strand, and other houses. BENJAMIN F. MESSERVEY.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—The current week at the Belasco presents a new production by the Messrs. Shubert, a premiere here, of "Oh! Imogen," a new comedy in three acts, by Harry James Smith, author of "Mrs. Bumstead Leigh," in which is featured Marie Nordstrom as the star, a positive, individual success in a delightful original character creation, in a presentation that met with the strongest of approval and approbation. Miss Nordstrom is a Washingtonian and the much loved daughter of Captain E. Nordstrom of the U. S. Army.

Imogen Trogmere, the stellar role, is the daughter of a retired actor of the old school, brought up by him in the old traditions and supporting him by teaching elocution and deportment. Hers is a world of beautiful unrealities. She has been shielded from contact with the crude facts of life and it is because of her utter ignorance of what real life is, that she perpetrates an amazing tangle of difficulties and misunderstandings. When the man whom she has loved and lost returns, quite by accident, into her life she feels the old ties must be renewed at any cost. It does not matter that he is already engaged to another woman. Imogen must save him for the higher love, and how she saves, and how she fails in saving him, how she wrecks her world in her failure and how she rises from the ruins "a woman of the world of realities," is told by the play. One of very best of comedy support included Tryndham Standing, Charles E. Verner, Ralph M. Romley, Kate Mayhew, Elene Foster, Catherine Webb and Eleanor Brady.

The Fifth annual revue of the famous New York Winter Garden, "The Passing Show of 1916" is at the Belasco Theater week Dec. 6.

"Mister Antonio," the Booth Tarkington comedy in which Otis Skinner is successfully appearing meets with a solidly strong and substantial welcome on his opening this week at the New National. Mr. Skinner's capital support includes Eleanor Woodruff, Joseph Brennan, Robert Harrison, Francis Landy and Patterson McNulty. Julian Eltinge follows in "Cousin Lucy."

Gus Hill's famous cartoon comedy "Mutt and Jeff's Wedding," with a big Sunday night opening is the current week's enjoyable attraction at Poli's. This season marks the sixth of the Bud Fisher cartoon in musical form under Mr. Hill's management.

The holiday week program at Keith's in a special bill, includes Theodore Kosloff and Vlasta Maslova, dancers of the Russian Imperial Ballet, supported by members of the Diaghieff Co., Jack Wilson, assisted by Lillian Boardman, Porter J. White and Co. James H. Donovan and Marie Lee, 3 Steindell Brothers, Loyal's royal blooded poodles and "Toque" Donald Roberts and Hooper and Marbury. The night before Thanksgiving was "Rotary" night attended by the entire membership of the local Rotarian clubs. Three shows were given Thanksgiving Day.

Charles B. Hanford was a visitor during the week for a short stay at his home in Washington, departing for a series of Shakespearian revivals with the John E. Kellard company with which Mr. Hanford will play the "King" in Hamlet and alternate with Mr. Kellard in the roles of Othello and Iago.

Prime musical events of the past week were the appearance of Ernest Schelling heralded as America's own master pianist in recital at The Belasco last Thursday afternoon. Charles Wakefield Cadman and Tsianina, the Indian mezzo-soprano in their fascinating entertainment, "An Indian Music Talk," at the National, Thursday afternoon, and the appearance of Julian Culp, the noted singer in the third concert of the T. Arthur Smith's very successful ten star series at the National, Friday afternoon. At this concert Miss Culp had the talented assistance of Covendard V. Boss at the piano.

Burton Holmes, Sunday night at the National, continued the second of his illustrated travelogues devoted to Canada, the "Canadian Rockies."

The very attractive and popular Gayety Theater offering the present week is Jack Singer's "The Behman Show," a burlesque organization of the best that has a crowded opening.

JOHN T. WARDE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Many of the old time actors and actresses who are still living will regret to hear of the death of Captain John which occurred Nov. 16. He was eighty years of age and lived beloved by all who had the pleasure of meeting and knowing him. He was the celebrated costumer in San Francisco in olden times and the father-in-law of Fred Emerson Brooks the great poet.

John M'Cormack sang to a big audience Sunday matinee in the Civic Auditorium.

"Intolerance" is to run at the Columbia until Dec. 3 when the Liebler & company production of "The Garden of Allah" will be staged. The engagement will last for three weeks.

The Alcazar staged "Marrying Money," 20, and Eva Lang with John Halliday were the stars.

The Cort presented, 20, "Hobson's Choice," with its original English company.

The Orpheum featured Sarah Padden and company "The Cloud." Sophie Tucker with her five musicians is also the big card for a second week. The Empress has The Rialto Quartette, Ralph Whitehead and company and Frank Rogers the colored ventriloquist. Pantages contributes its good vaudeville bill to full houses. Paul Armstrong's "The Heart of a Thief" was offered at the Wigwam. The Hippodrome presented "Children," which ran so long in New York.

A. T. BARNETT.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Hyams and McIntyre at the Princess, Nov. 17, in "My Home Town Girl," drew capacity house and gave excellent satisfaction; leads deserving especial mention. Very good booking and dainty chorus. A musical tabloid, including twenty-five people, "Fraternity boys and girls," drew immense business, Nov. 19-22. Splendid company; good chorus; fine scenery. "Fair and Warmer," Dec. 25.

Manager Henry Legge of the Majestic has secured "Civilization" for Dec. 25-27.

LILLIAN M. RANKIN.

ATHOL, MASS.

ATHOL, MASS. (*Special*).—Vogel's Minstrels in Japland Nov. 15 at Steinberg's; good company and business. "Common Clay Nov. 16; excellent company and very good business. Ben Lering's Musical company week Nov. 20. Foye and Hill are giving patrons the best of moving pictures and road attractions.

CHARLES A. HORNE.

REPORTS FROM MIRROR CORRESPONDENTS

NEW ORLEANS

NEW ORLEANS (*Special*).—This has been a week of excellent attractions at all the theaters here 19-25. "Princess Pat" with a big chorus and orchestra and competent principals proved a big drawing card at the Tulane, 19-25. "Common Clay," 26-Dec. 2.

Al H. Wilson, who is always tuneful and entertaining, presenting My Killarney Rose, was the attraction at the Crescent week 19. A good company is back of Mr. Wilson and the performance was well worth the seeing. "The Old Homestead," 26-2.

The burlesque policy at the Lyric continued popular. An attractive and well dressed chorus is the feature.

For week 20-26, the features at the Orpheum were: Natalie Alt, Leon Sisters & Co. George Howell & company, Bob Matthew's Dreamland, Imperial Chinese Trio, Leipsig, Svengali and the popular travel weekly pictures.

In the motion picture field we have had, 19-22, the following: At the Trianon, "The Little Girl Next Door," which came in for some criticism, the management finding it necessary to cut out some sixty feet of the film as objectionable; Triangle offered Charles Ray in "The Honorable Alex" and a Keystone picture entitled "His Last Scent"; The Tudor, Marguerite Clark in "Miss George Washington"; at the Plaza, E. H. Sothern in "The Chattel"; Bijou Dream, Cleo Ridgely and Wallace Reid in "The Yellow Pawn" and Emily Stevens in "The Wager." J. M. QUINTERO.

FORT SMITH, ARK.

FORT SMITH, ARK. (*Special*).—Arkansas, C. A. Lick, manager: "Gloria's Romance" closed a twenty weeks' run to record-breaking business, Nov. 17-18. Lyman Howe, returned date, capacity business. "Pexy" returned, Nov. 20, for the third time this season. William Hart in "The Captive God," Bessie Love and DeWolf Hopper, week Nov. 27; Elks Minstrels, Nov. 28.

Joe Theater, Movies, Hoyt Kirkpatrick, manager: "The Sheltering Shadow" filled the house to overflowing, Nov. 15-16. Madame Pavlowa in the "Dumb Girl from Portici" to capacity business hourly.

Princess, Hoyt Kirkpatrick, manager; Featuring Blanche Sweet in "Public Opinion," and one act of vaudeville; capacity. The Lyric, Crawford and Humphrey, managers: After being closed for many months opened Nov. 20 with Bon Ton Musical company, giving three performances each day. MARIS L. COLE.

JACKSON, MICH.

JACKSON, MICH. (*Special*).—Majestic (W. S. McLaren, manager): Rose Stahl in "Our Mrs. McChesney," Nov. 23. Orpheum (O. L. Blaier, resident manager): First half: "Doc" Baker, Elaine Julyette, and the Magazine Girls and four other acts of vaudeville. Last half: Grew, Paltes and company in "Solitaire," and four other acts. V. E. WILDER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ARLISS, George (Klaw & Erlanger and Geo. C. Tyler): Montreal 27-Dec. 2, Buffalo 4-9, Balto. 11-16.

ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept. 27-Dec. 9, B'klyn, 11-16.

BERNHARDT, Mme. Sarah (W. F. Connor): N.Y.C. 4-16.

BIRD of Paradise (Oliver Morosco): Cedar Rapids, Ia. 29, Des Moines 30-Dec. 2, Omaha Neb. 3-6, Lincoln 7-9, Kansas City 10-16.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BROADWAY After Dark (National Producing Co.): Connersville, Ind. 29, Muncie 30.

CAPTAIN KIDD, Jr. (Cohan and Harris): N. Y. C. Nov. 13—indef.

CHEATING Cheaters (A. H. Woods): N. Y. C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Boston, Nov. 13—indef.

COME out of the Kitchen (Henry Miller): N. Y. C. Oct. 23—indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 26—indef.

COMMON Clay (A. H. Woods): New Orleans, La. Nov. 20-Dec. 2.

DADDY Long-Legs (Henry Miller): Springfield, O. 29, Columbus 30-Dec. 2, Indianapolis, Ind. 4-9, Toledo, O. 6 Sandusky 7, Elyria 8, Erie, Pa. 9.

DALY, Arnold (Henry B. Harris Est.): Boston Nov. 20—indef.

DAUGHTER of Mother Machree (Leffler and Bratton): Pittsburgh 27-Dec. 2, Cleveland 4-9, Toledo 11-16.

DITRICHSTEIN, Leo (Cohan and Harris): Boston Nov. 27—indef.

DREW, John (Chas. Frohman): N. Y. C. Oct. 30—indef.

ELINORE, Kate (Williams and Hill): Nashville, Tenn. 27-Dec. 2, Memphis 4-9, New Orleans 11-16.

EMMETT, Gracie (Circuit): Bridgeport, Conn. 27-29, Hartford 30-Dec. 2, Boston 4-9, Worcester 11-16.

END of a Perfect Day (Gaskell and MacVitty): Hammond, Ind. 29, Kalamazoo, Mich. 30, Charlotte Dec. 1, Battle Creek 2, Benton Harbor 3, Mishawaka, Ind. 4, Colon, Mich. 5, Coldwater 7, Tecumseh 9, Adrian 9, Angola, Ind. 11, Auburn 12, Defiance O. 13.

ETERNAL Magdalene: N.Y.C. 20-Dec. 2, Bridgeport, Conn. 4-6, Hartford 7-9, Boston 11-16.

EVERYWOMAN (Henry W. Savage): Spokane, Wash. 26-30, Lewiston, Ida. Dec. 1-2, Walla Walla, Wash. 3-4, Pendleton, Ore. 5, Baker City 6, Weiser, Ida. 7, Boise 8-11, Twin Falls 12, American Falls 13.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Dec. 2.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): St. Paul, Minn. 26-Dec. 2, Duluth 3-9, Bismarck, N. D. 11, Billings, Mont. 12, Livingston 13, Butte 14-16.

FAIR and Warmer (Selwyn and Co.): Cleveland 27-Dec. 2.

FERGUSON, Elsie (Klaw and Erlanger): Chgo. Nov. 13—indef.

FISKE, Mrs. (Corey and Rifter): B'klyn 4-9, N.Y.C. 11-16.

FLAME, The (Richard Walton Tully, Inc.): B'klyn, 27-Dec. 2, N.Y.C. 4-9.

FOR the Man She Loved (Arthur C. Alston): N. Y. C. 27-Dec. 9, Bridgeport, Conn. 11-13, Hartford 14-16.

FRECKLES (Eastern, B'way Amuse. Co.): Canastota, N. 29.

FRECKLES (Western, B'way Amuse. Co.): Deadwood, S. D. 29, Lead 30, Belle Fouche Dec. 1, Spearfish 2.

FRECKLES (Southern, B'way Amuse. Co.): Clarksville, Tex. 29, Texarkana 30, Sulphur Springs Dec. 1, Greenville 2.

GETTING Married (Wm. Faversham): N.Y.C. Nov. 6—indef.

GIRL He Couldn't Buy (Arthur C. Alston): Toledo 27-Dec. 2, Detroit 4-9, Chgo. 11-16.

GIRL Without a Chance: Jersey City, N. J. 27-Dec. 2, Paterson 4-9, Newark 11-16.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—indef.

GRAHAM, Oscar: Round Rock, Tex. 29, Llano 30, Burnett Dec. 1, Marble Falls 2, Lampasas 4, Brady 5.

HEART of Dixie (Robt. Campbell): Omaha 27-Dec. 2, Milwaukee 4-9, Chgo. 11-16.

HIS Bridal Night (A. H. Woods): N.Y.C. Nov. 30-Dec. 2.

HIT-the-Trail Holliday (Cohan and Harris): Temple, Tex. 29, Austin 30, Dallas Dec. 1, 2.

HIT-the-Trail Holliday (Cohan and Harris): Phila Nov. 27-Dec. 2.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4—indef.

HOMER, Taylor (Jos. Brooks): N.Y.C. Oct. 2-Dec. 2, Boston 4—indef.

HOUR of Temptation (Phil. P. Benedict): St. Louis 27-Dec. 2, Kansas City 4-9, Omaha 11-16.

HOUSE of Glass (Cohan and Harris): Chgo Nov. 27—indef.

HOUSE of Glass (Western, Cohan and Harris): Montgomery, Ala. 29, Birmingham 30, Selma Dec. 1, Mobile 2, New Orleans, La. 3-9, Baton Rouge 10, Alexandria 11, Monroe 12, Natchez, Miss. 13.

HOW Hearts are Homes Are Broken: Detroit, 27-Dec. 2, Chgo. 4-9, St. Louis 11-16.

IKEY and Abey (Geo. H. Bubb): Royal, Ia. 29, Sutherland 30.

IN Walked Jimmy: Cleveland 27-Dec. 2, Toledo 4-9, Detroit 11-16.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

IT Pays to Advertise (Eastern Cohan and Harris): Huntington, O. 29, Lexington 30, Wilmington Dec. 1, Springfield 2.

IT Pays to Advertise (Western Cohan and Harris): Tacoma, Wash. 29, Seattle 30-Dec. 2.

JUST a Woman (Messrs. Shubert): Rochester, N. Y. 27-29, Syracuse 30-Dec. 2, Buffalo 4-9, Cleveland 11-16.

JUSTICE (John D. Williams): Louisville 27-29, Indianapolis 30-Dec. 2, Columbus, O. 4-6, Springfield 7, Dayton 8, 9, Cleveland 11-16.

LITTLE Girl in a Big City (Co. A, Arthur C. Alston): Louisville 27-Dec. 2, Nashville 4-9, Memphis 11-16.

LITTLE Girl That God Forgot: Balto, 27-Dec. 2, Phila, 4-9, Atlantic City, N. J. 11-13, Camden 14-16.

LITTLE Peggy O'Moore: B'klyn, 27-Dec. 2, N.Y.C. 4-16.

LITTLE Peggy O'Moore (Eastern, National Producing Co.): Wooster, O. 29.

MANTELL, Robert (Wm. A. Brady): Rochester 1, 2.

MARGERY Daw (John Cort): Pittsburgh 18-Dec. 2.

MILE-a-Minute Kendall (Oliver Morosco): N.Y.C. Nov. 25—indef.

MILLIONAIRE'S Son and the Shop Girl: Richmond 27-Dec. 2, Washington 4-9, Balto. 11-16.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MAUDE, Cyril: N.Y.C. Oct. 30-Dec. 2.

MY Mother's Rosary (Ed. Rowland): Phila. 27-Dec. 2, Atlantic City, N. J. 4-8, Camden 7-9, Phila. 11-16.

NATURAL Law (Merle H. Norton): Perry, Ia. 29, Clarinda 30, Shenandoah Dec. 1, Nebraska City, Neb. 2.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

OH! Imogen (Messrs. Shubert): Washington 27-Dec. 2.

O'HARA, Fiske (Augustus Pitou, Jr.): Jackson, Mich. 29.

OLD Homestead (S. Z. Poli): New Orleans 27-Dec. 2, Birmingham, Ala. 4-9, Richmond, Va. 11-16.

OLD Lady 31 (Lee Kugel): N. Y. C. Oct. 30—indef.

OTHER Man's Wife (Eastern Lambert Producing Co.): Blairsville, Pa. 29, Butler 30.

OTHER Man's Wife (Gaskill and MacVitty): Britt, Ia. 29, Waterloo 30, Independence Dec. 1, Iowa Falls 2, Traer 4, Belle Plaine 5, Story City 6, Eagle Grove 7, Webster City 8, Fairmont, Minn. 9, Algona, Ia. 11, Emmetsburg 12, Sibley 13.

OUR Little Wife (Selwyn and Co.): N.Y.C. 18—indef.

PEG o' My Heart: Boston 27-Dec. 2, Worcester 4-9, Buffalo 11-16.

PENALTY of Sin: Milwaukee 27-Dec. 2, Chgo. 4-9, Indianapolis 11-16.

PIERROT the Prodigal (Winthrop Ames and Walter Knight): N.Y.C. Sept. 6—indef.

POLLYANA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—indef.

POST, Guy Bates (Richard Walton Tully): Indianapolis 27-Dec. 2, Cinti. 3-9.

POTASH and Perlmutter in Society (A. H. Woods): B'klyn 27-Dec. 2.

REBECCA of Sunnybrook Farm (Gaskill and MacVitty): Joplin, Mo. 30, Brookfield Dec. 4, Macon 5, Kirksville 6, Alba, Ia. 7, Oskaloosa 8, Iowa City 9, Burlington 10, Monmouth, Ill. 11, Kewanee 13.

RICH Man, Poor Man (George Broadhurst): N.Y.C. 27-Dec. 2.

SEVEN Chances (David Belasco): N.Y.C. Aug. 18—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Longview, Tex. 29, Marshall 30, Texarkana Dec. 1, Hope, Ark. 3, Minden, La. 4, Monroe 5, Arcadia 6, Monroe 8, Ft. Gibson, Miss. 9.

SHEPHERD King: Newark, N. J. 27-Dec. 2, B'klyn 4-9, N. Y. C. 11-23.

SKINNER, Otis (Chas. Frohman, Inc.): Washington 27-Dec. 2, Lynchburg, Va. 4, Roanoke 5, Norfolk 6-7, Richmond 8-9.

SOMEBODY'S Lucinda (Messrs. Shubert): Pittsburgh 27-Dec. 2.

SOTHERN, E. H. (Messrs. Shubert): Buffalo 27-Dec. 2, Cleveland 4-9, Detroit 11-16.

STAHL, Rose (Chas. Frohman, Inc.): Columbus, O. 27-29, Dayton 30, Springfield Dec. 1, Lima 2, Cinti. 4-9.

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STARR, Frances (David Belasco): Phila. 27-Dec. 16.
SUCH Is Life (Messrs. Shubert): N.Y.C. Nov. 25—indef.
SUNNY South (J. C. Rockwell): Athens, O. 29, Gallipoli's 30, Logan, Dec. 1, Jackson 2, Williston 4, Circleville 5, Wilmington 7, Lebanon 8, Xenia 9, Arcanum 11, Paulding 12, Van Wert 13.
TAYLOR, Laurette (Klaw & Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
THAT Other Woman: Buffalo 27-Dec. 2, Pittsburgh 4-9, Cleveland 11-16.
13TH Chair (Wm. Harris, Sr. and Jr.): N.Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 21—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern and Co.): Medicine Hat, Sask., Can. 29, Swift Current 30, Vancouver, B. C. Dec. 4-6, Bellingham, Wash. 6, Everett 7, Tacoma 8, 9, Seattle 10-16.
UNCHASTENED Woman (Oliver Morosco): Chgo. Sept 30—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
VAMPIRE'S Daughter: Indianapolis 27-Dec. 2, Louisville 4-9, Nashville, Tenn. 11-16.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WELCH, Joe (M. Jacobs): Chgo. 27-Dec. 2, St. Louis 4-9, Kansas City 11-16.
WHICH One Shall I Marry? (J. J. Howard): Memphis, Tenn. 27-Dec. 2, New Orleans 4-9, Birmingham, Ala. 11-16.
YELLOW Jacket (Matinees only): Nov. 9-Dec. 6.

PERMANENT STOCK

ANDERSON, Ind.: Crystale.
BAKERSFIELD, Cal.: Opera House.
BAKERSFIELD, Cal.: Parra's
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Texas Grand.
EVANSVILLE, Ind.: Majestic.
FAIRMONT, W. Va.: Hipp.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.
FREEPORT, Ill.: Orpheum.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JOPLIN, Mo.: Empress.
KANSAS CITY: Willis Wood.
LANCASTER, Pa.: Fulton.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MANCHESTER, N. H.: Park.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MT. VERNON, N. Y.: Playhouse.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW LONDON: Conn.: Playhouse.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lincoln.
NEW YORK CITY: Spooner.
NORTHAMPTON, Mass.: Academy.
OAK PARK, Ill.: Otis Oliver.
OGDEN, U.: Alhambra.
OKLAHOMA CITY, Okla.: Overholser.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Empire.
PORTSMOUTH, N. H.: Sun.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
ROCK ISLAND, Ill.: Illinois.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN ANTONIO, Tex.: Grand Opera House.
SEATTLE: Orpheum.
SHARON, Pa.: Morgan-Grand.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Imperial.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Howard.
WALTHAM, Mass.: Scenic.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

DAVIS, Walter (Adam W. Friend): Batavia, N. Y. 27-Dec. 2, Attica 4, Warsaw 5.
DEMING, Laurence: Dansville 6, Caspar, Wyo. Nov. 27-30.
HARRISON and White Ideal Players: Waukesha, Wis. 27-Dec. 2.
WINNINGER Players: Appleton, Wis. 27-Dec. 2.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11—indef.
ALONE at Last (Messrs. Shubert): St. Louis 3-9.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—indef.
BLUE Paradise (Messrs. Schubert): Cleveland 27-Dec. 2.
BRINGING Up Father in Politics (Gus Hill): Paterson, N. J. 27-Dec. 2, Newark 4-9, Elizabeth 11-16.
BRINGING Up Father (Griff Williams): Ottawa, Ont. Can. 27-29, Smith Falls 30, Brockville Dec. 1, Kingston 2.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
COHAN Revue 1916 (Cohan and Harris): Balto. 4-9.
ELTINGE, Julian (A. H. Woods): Balto. 27-Dec. 2, Washington 4-9.
FIELDS, Lew (Messrs. Shubert): Boston 20-Dec. 2.
FOX and Stewart (C. J. Goldenberg): Phila. 27-Dec. 2, Jersey City, N. J. 4-9, Paterson 11-16.
FRANKLIN, Irene (Frederic McKay): Minneapolis 27-Dec. 2, St. Louis 4-9.
GIRL From Brazil (Messrs. Shubert and Elisabeth Marbury): Cleveland 27-Dec. 2.
GIRL Who Smiles: Camden, S. C. 29, Columbia 30, Aiken Dec. 1, Augusta, Ga. 2, Athens 4, Anderson, S. C. 5, Greenville 6, Charlotte, N. C. 7, Spartanburg, S. C. 8, Ashville, N. C. 9, Knoxville, Tenn. 11, Chattanooga 12.
GIRLS Will Be Girls (Lee Shubert): Phila. Nov. 20—indef.
GUS Hill's Follies of 1917: Worcester, Mass. 27-Dec. 2, Buffalo 4-9, Pittsburgh 11-16.
HELD, Anna (Messrs. Shubert): N.Y.C. Nov. 29—indef.
HER Soldier Boy (Messrs. Shubert): Balto. 27-Dec. 2, N.Y.C. 4—indef.
HIP Hip Hooray (Chas. Dillingham): Boston Nov. 13-Dec 2.
HITCHCOCK, Raymond (Chas. Dillingham): Boston 27—indef.
HYAMS and McIntyre (Perry J. Kelly): Sioux City, Ia. 29, Omaha, Neb., 30-Dec. 2, Grand Island 3, Hastings 4, York 5, Lincoln 6, Beatrice 7, GO To It (F. Ray Comstock and Wm. Elliott): Chgo. Nov. 26—indef.
KATINKA (Arthur Hammerstein): Chgo. Nov. 20—indef.
KATINKA (Arthur Hammerstein): B'klyn. 27-Dec. 2.
LITTLE Cafe (Philip H. Niven): Hagerstown, Md. 29, Cumberland 30, Lewistown, Pa. Dec. 1, Altoona 2, East Liverpool, O. 4, Beaver Falls, Pa. 5.
MAID to Order (Castle Producing Co.): Pomeroy, O. 29, Huntington, W. Va. 30, Point Pleasant Dec. 1, Charleston 2, Hinton 4, Covington, Va. 5.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MONTGOMERY and Stone (Chas. Dillingham): Phila. 27-Dec. 23.
MUTT and Jeff's Wedding (Joe Pettingill): Kansas City 27-Dec. 2, Omaha 4-9, Milwaukee 11-16.
MUTT and Jeff's Wedding: Washington 27-Dec. 2, Balto. 4-9, Phila. 11-16.
ONLY Girl (Joe Weber): Louisville 30-Nov. 2.
PASSING Show of 1916 (Messrs. Shubert): Cinti. 27-Dec. 2, Balto. 11-16.
POM-POM (Henry W. Savage): Cinti. 27-Dec. 2, Detroit 4-9, Grand Rapids 11, 12, South Bend, Ind. 13.
PRINCE of Pilsen (Perry J. Kelly): Olean, N. Y. 29, Hornell 30, Sayre, Pa. Dec. 1, Ithaca, N. Y. 2, Towanda, Pa. 4, Scranton 5, Allentown 6, Reading 7, Pottstown 8, Harrisburg 9, Carlisle 11, York 12, Columbia 13.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Boston, Nov. 6—indef.
SCHEFF, Fritzi (Geo. Anderson): Albany, N. Y. 30.
SERENADE, The (Walker and Stevens): Greenville, Miss. 29, Greenwood 30, Birmingham, Ala. Dec. 1, 2, Albany, Ga. 4, Gadsden, Ala. 5, Chattanooga, Tenn. 6, Knoxville 7, Nashville 8, 9, New Decatur, Ala. 11, Atlanta, Ga. 12, 13.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SO Long Letty (Oliver Morosco): N.Y.C. Oct. 23—indef.
STEP Lively (Acme Production Co.): Birmingham, Ala. 27-Dec. 2, Richmond, Va. 4-9, Washington 11-16.
SYBIL (Chas. Frohman, Inc.): Boston Oct. 30-Dec. 9.
VERY Good, Eddie (Marbury-Comstock): Newark, N. J. 27-Dec. 2, Phila. 4—indef.
VERY Good, Eddie (Marbury-Comstock): Boston Aug. 14—indef.
WATCH Your Step: Connelsville, Pa. 29, Altoona 30, Tyrone Dec. 1, Johnstown 2.
WHEN Dreams Come True (Coutts and Tennis): Scranton, Pa. 29, Allentown 30, South Bethlehem Dec. 1, Easton 2.
WILSON, Al. H. (Sidney R. Ellis): Vicksburg, Miss. 29, Jackson 30, Tuscaloosa, Ala. Dec. 1, Meridian, Miss. 2, Mobile, Ala. 4, Pensacola, Fla. 5, Dothan, Ala. 6, Montgomery 7, Birmingham 8, 9.
WORLD of Pleasure (Messrs. Shubert): St. Louis 26-Dec. 2.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Pittsburgh 27-Dec. 2, Cleveland 4-9.

MINSTRELS

BARNES, Al. G.: Corona, Cal. 29, Anaheim 30, Santa Ana, Dec. 1, Long Beach 2.
COBURN: Tuscaloosa, Ala. 29, Meridian, Miss. 30, Jackson Dec. 1, Vicksburg 2.
FIELD, Al. G.: Little Rock, Ark. 28, 29, Memphis 30-Dec. 2, Paducah, Ky. 4, Evansville, Ind. 5, 6, Owensboro, Ky. 7, Vincennes, Ind. 8, Terre Haute 9, Logansport 11, Peru 12, Anderson 13.
O'BRIEN, Neil (Oscar F. Hodge): Great Barrington 29, Hartford, Conn. 30, Norwich Dec. 1, New London 2.

MISCELLANEOUS

LUCY Thoma, Elmore: Christiansburg, O. 4, New Moorefield 5.
THURSTON the Magician (Jay Klink): Chgo. 27-Dec. 2, Indianapolis 3-9, Louisville 11-16.

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Alexander, Jack Amory, Baldwin, Walter, Richard
Bartlett, Arthur T. Bell, F. B.
Bennett, Albert Ellery, Berab, George Boeert, Elwood F. Bostwick, Horace Braham, Harry Budd, Frank Buoman, George Byron.
Carleton, John F., V. Ewing Cherry, Gardiner Crane.
Darling, James J., George A. Dayton, Edmond Deane, Henry Duffy.
Egerton, Joseph.
Gillies, John Tazgart, Richard Gordon.
Hamilton, Mahlon, Ernest Hastings, H. P. Hill, W. C. Hodges, F. X. Hope.
Jerome, Ben M., J. Paul Jones.
Kelly, Joseph M.
Lawrence, Sardia, Edward Lynch.
McGarvey, Leonard, Harry E. McKee, D. Manning, Dwight Meade.
Parker, Lem B., Harry Peckham, Al Phillips, Wellington Playter, I. B. Pulaski.
Robisch, J. C., E. J. Radcliffe, Randolph Rodney, Gordon Ruffin.
Selman, Joseph, P. C. Shortis, Robert W. Smiley, Lester A. Smith, Russell E. Smith, Milton Stallard.
Thomas, Walter.
Vance, Mr.
Weber, Joe, Willard Webster, George M. Westlake, Edward C. White.

WOMEN

Arcare, Flavia.
Barrows, Dick, Arlette Bascom, Symona Boniface, Daisy Burton, Bobbie Butts.
Cameron, Rose, Amy Castles, Blanche Crozier.
Dazmar, Florence, Ida Darling, Lelia E. Davis, Louise Dunbar, Marguerite Dunwald, Louise Dyer.
Fearnley, Alice H., Marie Ford.
Griffith, Cecelia.
Haigh, Lilly, Mrs. Lewis Haines, Mrs. George F. Harris, Marcia Harris, Florence Oliver Hart, Georgia Harvey, Alice Cordelia Hill.
Jieman, Lillian, Florence Johnstone.
Kent, Tyler, Virginia King, Rita Knight, Clara Knott.
Long, Billy.
McAlpin, Jean, Anne Mack, Blaie MacKay, Gertrude MacKenzie, Norma McLeod, Miss Manning, E. Mason, Margie Mauley, Beatrice Meade, Helene Miller, Marie Minturn, Payton Loey, Irene Pevela.
Rockefeller, Helen, Mrs. Anna Ryan.
Scott, Grayce, Ida Stanhope, Jessie Blair Stirling.
Tewksbury, Violet A., Romilly Thornton.
Walter, Mary E., Alice M. Ward, Mrs. F. V. Wels, Louise Willis, Adelade Wilson, Gertrude B. Woodward, Miriam Woodward, Harriett Worthington, Violet Woycke.
Yorke, Alice.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

WILL someone kindly inform us whether WALTER PRITCHARD EATON has written motion picture scenarios which have been "turned down"? There is every indication that some such experience is responsible for his article in *The Boston Transcript* for Nov. 13, entitled "Making Scenarios for the Movies." If it isn't because of a disgruntled state of mind, resulting from a disappointed effort of this character, it is difficult to find a cause. In any event, the jaundiced view of the writer has been reflected in the lengthy diatribe he has put forth in an effort to prove that there is no such thing as "art" in the films; that the manufacturers of pictures are "a gang of plagiarists" (with a few exceptions) and that there is nothing but folly in an attempt to term motion pictures artistic "until there is some honor and decency and intelligence among motion picture makers so that real artists can have a try at it."

There seems to be no possible escape from the pedantic utterances of misanthropic persons, with astigmatic vision, concerning the films. To attempt to convince them of their short-sightedness is worse than useless.

Mr. EATON quotes CHANNING POLLOCK who recently gave an account of an attempt that he and RENNOLD WOLFF made to become picture authors. The article was, in a way, a fine bit of advertising for the collaborators, since it told how, in six months' work in which they turned out fourteen scenarios, they made $5,000 less than in any similar period of time devoted to, presumably, ordinary play writing. It is a pity that two such successful artists should have dipped into the unproductive field of the films. Think what the public may have lost while they were concocting motion picture plots!

Mr. EATON'S plaint is in effect that scenarios are manufactured, not written, that the material therefor is gathered from reading principally. Will Mr. EATON inform us of any writer who does not gather material in this way, to some extent? Does he forget that there are but a limited number of plots? Will he attempt to show that the artists who write for the stage, or who become critics, or who write books, have not profited by the reading of other men's works? He admits that SHAKESPEARE was something of a plagiarist, but only remarks that he failed in his lifetime to turn out as many plays as a motion picture firm turns out in a single year. But consider the times! SHAKESPEARE was probably a slow writer and had no typewriter to aid him.

The thing is this: Mr. EATON is disgruntled. Why, he himself can probably best explain. His dark hints of the alleged habit of film makers to steal material is one of the oldest complaints of the amateur scenarioist whose stuff is refused. It is as time-honored as the wail of the disappointed story writer, who swears the editor never looked at his story and points proudly to sand between the pages, with which he has trapped the wretched wielder of the blue pencil.

Some of the things Mr. EATON says may be true. There are, perhaps, many things in the films admitting of criticism, but to sweepingly indicate that there is no motion picture art, and to say that "only a fool can talk about a 'new art'" under present conditions, is a trifle absurd to say the least.

"Seest thou a man wise in his own conceit? There is more hope of a fool than of him."—Proverbs, xxvi 12.

"Remember, every other pasture looks greener than your own."—Paramount Progress.

For the production, much less the exhibition, of prurient photoplays, even if disguised under the cloak of "moral" films, there is not, nor can there ever be, the slightest excuse.

Such pictures provide the very sinews of war for that always alert body of agitators for censorship. The producer who is so lacking in judgment to say nothing of moral character as to turn out such material is a dangerous enemy of the industry and should be removed with all possible dispatch. If a picture really possesses qualities which render it a moral preachment, and admitting the doubtful contention that such films have any place in the regular theaters, it may still be rendered objectionable by the manner in which it is exploited. The wise producer will keep off delicate subjects, adhering to the wholesome and clean. There is no excuse, even if the authorities should be willing, for turning the picture theater into a free clinic or lecture room, much less a place where morbidly curious persons may indulge a desire for the libidinous.

There are doubtless film manufacturers actuated by a desire to uncover sin in the interests of morality, but there is always the danger that hypocritical individuals will "assume a virtue if they have it not" and satisfy a commercial instinct under the guise of reform propaganda.

"Art is a sense of proportion and accent."—Reginald Barker.

GEORGE K. SPOOR, president of Essanay, has displayed on numerous occasions a tendency to get away from old ideas and develop new methods, evidencing the possession of imagination and originality. His most recent accomplishment in this direction is the decision to abolish the "reel" plan in making photoplays, measuring them instead by "screen time." Even after casual consideration this seems to be rather a commendable departure. As he remarked recently, "Since the advent of the feature into the motion picture business the public has been differentiating between pictures by length rather than quality. There are short films that are as much entitled to the name of features as the long ones." Certainly if the plan is generally adopted it may be beneficial in doing away with padding which is sometimes indulged in to bring a picture up to required length and short pictures which might otherwise have been "born to blush unseen," at least in the larger theaters, may receive their just reward. At any rate, it is a progressive move and progress is essential to success in the motion picture industry as in all forms of art and business.

"Never be satisfied. Use intelligent thought added to the tools you work with."—The Vitagraph Family.

Dryden, was it not, who wrote that line—"who thinks too little and who talks too much"—a line singularly applicable to many persons who indulge in comment upon the motion pictures, but whose very words betray their lack of thought upon the subject?

Scarce a day passes, but someone with an air of intense boredom, says: "Oh, the pictures are simply impossible [if indeed the word employed be as mild] and I'm tired of seeing them." The natural response would be, "Then why don't you stay away?" Yet you will find those very persons, week after week, assiduously viewing the impossible pictures, and to all appearances enjoying them thoroughly. The truth is, it is just talk, nothing more. Talk without thought to justify it. As a matter of fact, anyone who goes to the films regularly with a mind unprejudiced, and who gives them due consideration, knows that they are improving constantly. Technically and artistically, the pictures are better to-day than they have ever been. The companies producing them could show by actual record the increased cost of their productions which is not alone explained by the advanced cost of material or higher salaries. Pictures cost more, because more is put into them. Makeshifts will not do. everything must be right or the picture falls short. Of course, there are failures even in the best companies; but that is to be expected. It is easy to criticize generally, but pin one of these critics down and you will soon learn how little he actually knows.

ADAM HULL SHIRK.

G. AUBREY SMITH AND MARIE SHOTWELL,
In Frohman's "The Witching Hour."

DERWENT HALL CAINE AND MARION SWAYNE,
In "The Deemster"—Arrow Film.

ESSANAY'S DECEMBER FEATURES POINT THE WAY

President Spoor Believes They Indicate Fairly His Future Plans

In the opinion of President George K. Spoor of Essanay, the December releases of that company offer a fine example of the plans he has in store for future offerings. Three strong features, one Henry B. Walthall's superfeature, top the offering, which is supplemented by the inauguration of two new brands of shorter photoplays.

"The Breaker," on Dec. 4, is the first big offering of the month. Bryant Washburn and Neil Craig, with Ernest Maupain heading the support, are the principals in this picturization of Arthur Stringer's story.

Richard C. Travers will appear in a feature offering for Dec. 18. It will be "The Phantom Buccaneer," taken from Victor Bridges's novel, "Another Man's Shoes." Gertrude Glover will be seen in the feminine lead.

On Dec. 25 "The Truant Soul," Henry B. Walthall's superfeature—designed for a screen time of approximately two hours—will be released. The play, which was taken from a story by Victor Rousseau, the novelist, is now being assembled at Essanay, and prints will shortly be shipped to all branches of Kleine-Edison-Selig-Essanay Service for trade showing.

The next of the shorter Essanay releases will be "The Final Fraud," Dec. 7. Bryant Washburn will take the leading role. Ernest Maupain and Gertrude Glover also will appear.

"The Egg," the first of the Black Cat features, will be released Dec. 5. Richard C. Travers and Marguerite Clayton are the stars in this light comedy.

"A Waiting Game," a Ben Turpin serio-comedy, will be released Dec. 6. On Dec. 9 "A Failure at Fifty," with Thomas Commerford and Alice McChesney, will be ready for exhibitors.

On the following Tuesday, Dec. 12, the second Black Cat feature, "In a Looking Glass," will be released. Richard C. Travers, Neil Craig, and Ernest Maupain are in the leading roles.

"Canimated Noos Pictorial No. 20," a Wallace A. Carlson cartoon, will be released Dec. 13.

The first of Essanay's series under the general title, "Is Marriage Sacred?" will be "The Burning Band," for release Dec. 14. As in the Black Cat features, each drama of this series will be a complete story. All of them will be performed by the Essanay Stock company, composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold, and Thomas Commerford. One of this series will be released every Tuesday.

"The Little Brown Mole" will be the third Black Cat feature, for release Dec. 19. Lillian Drew and Sydney Ainsworth appear in this mystery story.

Another Ben Turpin comedy, "Taking the Count," will be released Dec. 21.

The next of the "Is Marriage Sacred?" series will be "Dancing with Folly," for release Dec. 23.

"The Girl God Made for Jones," the Fourth Black Cat feature will be ready Dec. 26.

The Weekly Canimated Noos will follow, Dec. 27, and another "Is Marriage Sacred?" entitled "Wife in Sunshine," on Dec. 30.

Screen time on the shorter productions is approximately 33 minutes.

UPHOLDS CHILD EXCLUSION LAW

By a decision of the Court of Appeals, on Nov. 21, the law was upheld which excludes unaccompanied children under sixteen from moving picture theaters. The case involved Jacob Vanbrink, proprietor of a picture house in Lenox Avenue. He had appealed to the higher court after being convicted in Special Sessions for violating the law.

DOROTHY BERNARD,
To Be Starred in "The Rainbow"—Sherrill-Art Dramas.

NO REST FOR THESE TWO FILM PLAYERS

Louise Huff and Jack Pickford are Kept Busy with Famous Players' "Great Expectations"

The art of sweeping floors is engrossing Jack Pickford these days, while dainty Louise Huff is becoming more than ever adept as a heart breaker, in preparation for the production by Famous Players of "Great Expectations," adapted from Charles Dickens's great story.

This will be a Paramount Program release Jan. 8.

Miss Huff is to be Estella, the daughter of the escaped convict, who has been reared by an insane woman for the sole purpose of breaking the heart of every man whom she meets, in revenge for the jilting which Miss Havisham received when a young girl. Jack Pickford is the illustrious Pip, whose earliest memory is that of his brother-in-law's blacksmith shop in which he was boy-of-all-work except in those furious moments when his sister seized him by the ear and made him scrub the floor or perform some other menial task in payment for his board and lodging.

"Great Expectations" is being produced under the direction of Robert G. Vignola, who made the phenomenally successful adaptation of Booth Tarkington's "Seventeen," in which Miss Huff and Jack Pickford won new laurels. That it will be highly artistic is the confident belief.

A FLYING VISIT

D. W. Griffith's first visit to New York since "Intolerance" opened at the Liberty Theater was a brief one, and he departed for Chicago to oversee the preparations being made there for the engagement of his big spectacle at the Colonial Theater, the commencement of which was scheduled for Tuesday evening, Nov. 28.

MARGUERITE CLARK IN "SNOW WHITE."
Famous Players' Production.

MARJORIE RAMBEAU FOR MUTUAL FILMS

President John R. Freuler Announces Closing of Contract with Star of the Stage

The latest announcement from Mutual made by President John R. Freuler, is the engagement of Marjorie Rambeau, star of several stage successes, who is to appear in a series of productions. This is in line with Mr. Freuler's policy of "only big stars for Mutual," and negotiations with at least three other well-known players are now under way.

The Rambeau pictures will be made under the direction of Frank Powell. Miss Rambeau's work will be at the studios of the Frank Powell Producing Corporation in New York. The plans of the Mutual, now so near consummation, look to the opening of three New York studios.

While increasing its Eastern studio facilities the Mutual is not decreasing its Western activities.

In connection with these developments President Freuler has been visiting New York for conferences with a number of important picture interests. The establishment of New York offices in the Longacre region of Broadway will also have his attention.

J. C. Graham, assistant to the president of the Mutual, assigned to the special commission of employing the biggest motion picture stars available, is making New York the center of his operations.

Miss Rambeau is now appearing in "Cheating Cheaters" at Eltinge Theater in New York. Her motion picture contract will in no way conflict with her work on the speaking stage. It is one of the purposes of the Mutual in establishing big New York studios to make available the services of the important stars of Broadway in Mutual pictures. Miss Rambeau will be presented by the Mutual in a series of lighter dramas of the particular type in which she has attained to such remarkable distinction on the speaking stage, both in long Broadway runs and subsequent tours of the United States. It is expected that Miss Rambeau will start to work before Mutual cameras in the course of a very few weeks. Director Powell is now engaging the supporting cast and arranging certain necessary studio facilities.

AT THE RIALTO

E. H. Sothern, in the film version of his greatest stage success, "An Enemy to the King," is the featured attraction at The Rialto. Edith Storey, the Vitagraph star, plays opposite him in the role of the Huguenot beauty, Julie De Varion. Robert H. Stephens wrote the film version of the play and Frederic Thompson directed the production of it. Mr. Rothapfel of The Rialto gave the picture a presentation in keeping with its artistic and dramatic merit.

CZAR'S FAMILY PICTURED

Intimate views of the Imperial Russian family will be exhibited in motion pictures at the Russian bazaar which is to be held at the Seventy-first Regiment Armory, Dec. 4 to Dec. 9. It was due to the efforts of Ambassador Bakhmeteff that ten reels of the picture were obtained. The proceeds will go to the aid of the sick and wounded of Russia.

PALLAS PICTURE SIGNALLY HONORED

"Davy Crockett" is Only Picture Shown at Women's Federation Convention at Rochester

The Pallas production of "Davy Crockett," with Dustin Farnum as star, was given unusual distinction recently by being chosen as the only motion picture to be shown at the convention of the New York State Federation of Women's Clubs at the Powers Hotel, Rochester.

Among the topics scheduled for discussion in the early part of the five-day session was the question as to whether or not the motion picture tended to awaken a sense of the beautiful and to have a refining influence upon uncultured persons. It was brought out at that time that the photoplay could be made a positive influence for culture and could be made an inspiration in suggesting methods of household decoration, proper styles in dress, and in giving an insight into good manners on the screen.

When this topic was decided upon for discussion the entertainment committee was instructed to find a picture which would illustrate the point, and Dustin Farnum in "Davy Crockett" was chosen after careful study.

The audience which crowded the ballroom of the Powers Hotel to capacity was composed of delegates who represented more than 300,000 women. The picture was accompanied by an orchestra which played the music score furnished by the Paramount Pictures Corporation for all features, and the performance won the hearty applause of all those present at the showing of the film.

BLOOD TRANSFUSION SHOWN ON SCREEN

Metro's New Petrova Picture, "The Black Butterfly," has an Interesting Feature

One of the most absorbing features of the new Metro Popular Plays and Players production, "The Black Butterfly," in which Madame Petrova is to be starred on Dec. 4, is blood transfusion.

Director Burton L. King obtained for this part of his picture the services of a prominent New York physician, who gave his assistance only on condition that his name be withheld. The doctor himself went through the proper procedure before the camera.

The operation of blood transfusion has an important bearing on the story.

In "The Black Butterfly" this scene takes place in the hospital tent near the field of battle. Two trained nurses assisted the physician who conducted the operation for the camera.

These are busy days for Robert Whittier. After having been engaged to play Frederick Richie in Ethel Barrymore's screen version of Margaret Deland's great novel, "The Awakening of Helena Richie," he stepped into the leading male part of the picturization of Ella Wheeler Wilcox's famous poem, "A Reverie in a Station House," opposite the star, Frances Nelson. He has also been cast for a new Columbia-Metro play.

ART DRAMAS PLAN HAS RECEIVED MANY RESPONSES

Policy of New Company Seems to be Meeting with Favor

The large number of applications for territorial rights that have been received by Art Dramas seems to signify a strong confirmation of the theory of film distribution advanced by the company.

Despite the fact that the advertising matter of the company carries the names of the distributors who are to handle Art Dramas pictures, wires and telegrams are still pouring in at a really astonishing rate.

The plan of operation of the Art Dramas, Incorporated, contemplates the elimination of the profits of the central exchange, inasmuch as the company is owned directly by its producing factors. By reason of this also it is expected that Art Dramas features will be of a higher quality than is customary in the ordinary five-reel program pictures.

Speaking of the progress of the new organization since its inception a few months ago one of the officials of the company said:

"In all my experience as a manufacturer and distributor of motion pictures, I have never seen such unanimity of opinion among the exchange men as exists in the case of the Art Dramas proposition. As is well known the greater part of the territory for the distribution of our pictures was sold before any public announcement was made concerning the formation of the company. The few States that had not been sold before the announcement were quickly purchased. As a result of the wide latitude which rested with us for our choice of distributors, we have secured as our representatives in the various territories a group of men whom we consider to be the foremost exchange people in the country."

ROTARIANS TO FIGHT CENSORSHIP

At the forthcoming National Convention of the International Association of Rotary Clubs, which is to be held in Atlanta in April, 1917, W. H. Kemble, who has been lately appointed Chairman of the Motion Picture Trade Section of the Association, will ask the convention for its support in a fight against local censorship as at present in vogue in this country. Mr. Kemble is the president of the Kemble Theaters' Corporation of Brooklyn, N. Y., and conducts the Triangle Theater there and also controls the Triangle Exchange.

The Motion Picture Trade Section of the Rotarians comprises fifty-nine theater managers in as many cities in this country, and there are six members who conduct theaters in either Great Britain or Ireland. There are two hundred and sixty-five Rotary Clubs now in existence with a membership of almost thirty thousand.

RICHARD BENNETT,
In "And the Law Says"—Mutual-American.

IRREPRESSIBLE "DOUG" IN NEW FILM

Will Appear on Triangle Program December 17 in "Matrimaniacs"; Other Features Announced

Douglas Fairbanks, in a Fine Arts play, "The Matrimaniacs," by Octavius Roy Cohen and Anita Loos, will be one of the stars in the Triangle program for Dec. 17 week. Constance Talmadge will support Fairbanks in this picture, a rapid-fire comedy, with laughs every minute of the way. Paul Powell was the director.

Frank Keenan has the leading male role this same week in a Kay-Bee production, "The Sin You Do." It was written by John Lynch and directed by Walter Edwards. It is a story of modern city life, with an unusual trial scene.

At the Triangle-Keystone studios out on the Coast active work is about completed on the new Roscoe Arbuckle comedy, "A Cream Puff Romance."

Alice Lake is being featured in support of "Fatty," and most of the amusing incidents in which they figure take place in the bakery and about the soda fountain set that are used in the story.

Following his work in the Triangle-Kay Bee drama of the old West by Monte M. Katterjohn, upon which he was engaged until a week ago, William S. Hart has begun the filming of a new play written for him by J. G. Hawks, author of "The Devil's Double" and numerous other Hart successes.

BESSIE BARRISCALE will make her next appearance on the Triangle program in a psychological story by Leona Hutton, prepared for the screen by Lambert Hillyer.

"WITCHING HOUR" NEW YORK RIGHTS ARE SOLD

Corporation Organized to Exploit and Book Frohman Picture in State

Morris H. Tobias, with a combination of capital contributed largely by several automobile men, headed by Julius Lichtenstein, has organized a corporation to exploit and book "The Witching Hour," just released by the Frohman Amusement Corporation, a private exhibition of which was given Wednesday of last week at the Strand Theater in New York.

"The Witching Hour" has been released as an extraordinary seven-part attraction, and Mr. Tobias, on behalf of his associates, lost no time in securing an option on the production with the rights for New York State and northern New Jersey. The deal was closed at the office of William L. Sherrill, president and general manager of the Frohman Company, Friday afternoon.

Mr. Tobias's company has not as yet been incorporated, but the plans and interests of that company have been determined upon. Mr. Lichtenstein will occupy the office of president and will assume active control of the company's affairs. Mr. Tobias will sever his present connections and will occupy the position of manager of exploitation and booking, assisted by Julius Levine. Quarters will be chosen in the film district, and other extraordinary attractions will be sought.

SELLS CHRISTIE RIGHTS

Large Territory Disposed of for New Comedies of Company

C. H. Christie has just returned to New York from a trip to Pittsburgh, Cleveland, Detroit, and territories, and as a result the Liberty Film Company of Pittsburgh is now distributing for western Pennsylvania and West Virginia the Christie Comedies. Mayer Silverman is the enthusiastic manager of this exchange and has already had success in his efforts at booking.

The Ohio and Kentucky territory has been taken over for Christie Comedies by a newly incorporated company of Detroit business men, headed by A. W. Blankmeyer. They have opened offices in Cleveland and Cincinnati under the name of The Tri-State Film Exchange. The exhibitors in this territory will be well taken care of.

The K. and M. Film Exchange, Messrs. W. H. Kemball and H. C. Mooney and associates, has been formed to handle Christie Comedies in Greater New York, New York State and Northern New Jersey. The head office is at 587 Fulton Street, Brooklyn, but offices are being opened in New York city and up-State. The intention is to handle only high-grade features and these popular comedies.

GOES WEST FOR KALEM

Phil Lang, scenario editor of the Kalem Company, said good-by to Broadway last Saturday and started for Los Angeles, where the scenario activities of the Kalem Company will be centered hereafter. Accompanying Mr. Lang was Frank Howard Clark, the well-known scenario writer, who has been a member of the Kalem staff for some time.

MORE KEENAN FILMS

Frank Keenan has made a special effort to correct the statement that "The Sin You Do" is his last release at the Rialto Theater. While it is true that his contract with the Triangle Company has not been renewed, he has, he declares, appeared in two other films, "His Slave" and "The Crab," which will in due time be released by that company.

MADAME PETROVA, OF METRO,
In Popular Plays and Players'—"The Black Butterfly."

JANUARY RICH IN LASKY PICTURES

Six Luminaries of the Film World to Appear in Productions for Paramount Program

The first month of the new year will be particularly rich in Lasky productions on Paramount Program, and six stars, namely, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King, and Wallace Reid, will be featured in photoplays of merit.

Miss Sweet is to star in "The Evil Eye" on Jan. 4; Mae Murray in "A Mormon Maid" on the 11th; Fannie Ward in "Betty to the Rescue" on the 18th; Marie Doro in "Lost and Won" on the 22d, and Anita King will co-star with Wallace Reid in "Golden Fetters" on the 25th of the month.

"The Evil Eye" is a story of Mexico, written by Hector Turnbull.

Paul West is the author of "A Mormon Maid," which depicts Miss Murray in dramatic situations in the justly celebrated State of Utah.

"Betty to the Rescue," Fannie Ward's vehicle, was written jointly by Beatrice De Mille and Leighton Osmun, and is set in the orange groves and mining districts of California.

Marie Doro is Cinders in "Won and Lost," a story written especially for her by Channing Pollock and Rennold Wolf.

"The Golden Fetters," in which Anita King and Wallace are co-starred, is the story of an Alaskan gold mine that contains no gold. It is said to contain a gripping story.

READY FOR THANKSGIVING.
Kathlyn Williams of the Morosco-Paramount Co.

ANITA STEWART.
In Vitagraph Picture, "The Girl Philippa."

"REDEEMING LOVE" IS COMPLETED BY MOROSCO

Kathlyn Williams and Thomas Holding Co-Star in Drama

A double-star debut is found in the scheduling for release, Dec. 25, of "Redeeming Love" by the Morosco Company, the picture now being complete. It will appear on Paramount Program.

Kathlyn Williams, one of the most popular stars on the screen, makes her debut as a Morosco player, and Thomas Holding, who co-stars with her, appears for the first time under the banner of that producing company. In the case of Miss Williams, the picture represents her first appearance on the Paramount Program, but Mr. Holding has been identified with Famous Players productions ever since he appeared in support of Pauline Frederick in an adaptation of Hall Caine's "The Eternal City."

Other important members of the cast are Herbert Standing, Wyndham Standing, Helen Eddy, Jane Keckley, and Don Bailey.

Though there have been many elaborate settings in Morosco photoplays of the past, it is said that the scene showing the gaming palace will be the most sumptuous ever built by that company. It will be of mottled marble with an elaborate stairway, and will be lavishly decorated with mural panels, statuary and hangings, much after the manner of the celebrated casino at Monte Carlo.

ALBERT KELLY, formerly with Director John H. Collins at the Edison studio, has joined Mr. Collins as assistant director at the Metro-Rolfe studios. He is at present assisting him in the preparation of a five-part photoplay, with Mabel Taliaferro as star, called "Jerry of the Emerald Isle." Mr. Kelly hails from Meriden, Conn., and was formerly employed on the daily papers of Hartford, Conn., as reporter.

WORLD GONDOLAS FLOAT IN ICY STREAM

But Alice Brady and Other Players Find Piermont Ideal Location Just the Same

It was something of a scenic phenomenon that greeted Alice Brady of World Film Corporation when she and the other players making episodes in "Frou Frou" alighted from machines the other day at Piermont, N. Y., to get a retake. The "Venetian" street had a film of ice along its edges and there was a flurry of snow in the air.

Director Emile Chautard, under whose care the motion picture had been prepared, had decided that the Venetian street built at the Peerless studio was not quite realistic enough to fit in with the high standards established by Mr. Brady, and had sent out emissaries scouting for the right surroundings. These had been found at Piermont, where Sparkill Creek empties into the Hudson River, some twenty miles above Fort Lee.

About a quarter of a mile back from the mouth of the creek there is a depth of four or five feet of water, with stone embankments on both sides, and above these the outer walls of several buildings, including a lyceum hall, the manor house, and the jail of revolutionary times. This stretch of water, about 200 feet in length, is now lined from end to end with the facades of picturesque Venetian houses, and several gondolas float upon the placid surface of the stream.

An arched bridge which crosses about midway of the distance will remain permanently, as a part of the agreement exacted by the amiable old lady who owns the property and permitted its use for moving picture purposes.

The entire construction of this street in Venice was accomplished in the carpenter shops of the studio at Fort Lee, from drawings supplied by Technical Director T. K. Peters. It was made in sections, and these were transported upon automobile trucks to Piermont, where the sections, each of which had its individual number, were bolted to a heavy framework of timber. The coloring and other decorative features were added, and a corner of Venetian life had been planted almost at the gates of New York.

All this occupied five weeks of time and the services of twenty-one carpenters. These men have been boarding in Piermont as guests of the World Film Corporation by way of saving the time which otherwise would have been taken up in automobile travel back and forth in the mornings and evenings. The gross cost of the set, which was figured in advance to be not more than $5,000, has mounted to $17,500, and will go some little distance beyond that sum, for now the whole structure must be taken apart and autotrucked back to Fort Lee.

As Miss Brady removed her heavy furs the other afternoon before the gates to the Barberini Palace facing Sparkill Creek, she was shivering in her gossamer garments, for the air was cold and penetrating, although the snow had ceased and the sun, for which all had been waiting, finally made its appearance.

The actress carried a rose in her left hand, and as she was about to step "into the picture" she turned to M. Chautard, saying:

"They have forgotten one of my 'props.'"

"What is that?" inquired the director with solicitude.

"A snow shovel," replied Miss Brady, as her teeth chattered and she entered the graceful gondola. "I am likely to need it before I get back."

Witzel, L. A.
BESSIE EYTON,
In Selig's Production, "The Crisis."—Sherman-Elliott.

AT THE STRAND

"Nanette of the Wilds," a Famous Players production, with Pauline Frederick in the leading role, is this week's Strand Theater offering. It is a story of the Canadian Mounted Police by Willard Mack.

The second official and authentic series of motion pictures of the European war, obtained by special arrangement with Charles Urban, representative of the British Government, are also being shown. Another interesting picture is the Stampede, which was taken at the Western County Fair, including wild horse racing, pony express races, bulldogging, trick riding and roping, and the very best hard riding ever shown.

"CIVILIZATION" IN PORTO RICO

The Harper Film Corporation, of which J. Parker Read, Jr., is general manager, has appointed Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilization," the Thomas H. Ince spectacle. Mr. Robertson will arrive in Porto Rico on Dec. 10.

NAZIMOVA IN "WAR BRIDES,"
Brenon-Selznick Feature.

FOUR SELZNICK COMPANIES BUSY

"Foolish Virgin" Ready Shortly; "Panthea" Progressing; New Brenon Picture Almost Finished

Four producing companies are at work in three studios on Selznick-Picture productions for release in December and January. The success that followed the presentation of the first Selznick-Pictures, Clara Kimball Young in "The Common Law" and Herbert Brenon's production, Nazimova in "War Brides," has brought Lewis J. Selznick's new trademark to the fore.

The third Selznick-Picture will present Clara Kimball Young in an adaptation of Thomas Dixon's novel, "The Foolish Virgin." Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law," finished the final scenes of Miss Young's second picture this week at the Biograph studio, and is now cutting and assembling the film. It will probably be released in seven reels and will be ready for its private exhibition in another week or two. In the cast will be seen Conway Tearle.

The Selznick-Pictures offering to follow "The Foolish Virgin" will be, according to the present plans, Joseph M. Schenck's presentation, as the president of the Norma Talmadge Film Corporation, of Miss Talmadge in a film version of "Panthea," the drama by Monckton Hoffe. Miss Talmadge has been working for several weeks on this production under the direction of Allan Dwan at one of the Willett studios, Fort Lee, N. J., and the reports indicate that the picture will be finished by next week.

Herbert Brenon, whose presentation of Nazimova in "War Brides" has been received with acclamation as one of the great photodramatic productions, is nearing the completion of his second Selznick-Pictures offering, temporarily entitled "The Queen Mother," at his studio on Hudson Heights, N. J. Florence Reed, a star of the legitimate stage, becomes a Selznick-Pictures star in this production. It is expected to be ready for release in January.

Robert Warwick, who recently left the World Film Corporation to organize his own producing company, of which Harry Rapf is president, is well under way with his first Selznick-Picture, an adaptation of "The Argyle Case." Ralph W. Ince has been secured to produce this picture, which is to be released in January.

Miss Young begins work this week on the third of her new productions, a film version of the novel "The Price She Paid," by David Graham Phillips. For this picture Charles Giblyn, formerly with Triangle, was engaged as director in order that Miss Young's time should be continuously occupied and her output of features increased. By the time Mr. Giblyn has completed "The Price She Paid" Director General Albert Capellani will not only have finished "The Foolish Virgin," but will have the scenic settings for Miss Young's fourth picture, "The Easiest Way," in readiness.

SUFFRAGISTS INVITED

Herbert Brannon and Lewis J. Selznick have invited the suffragists of New York to be their guests at a special exhibiton of the Nazimova picture, "War Brides." The film-play has been indorsed by prominent suffragists as the greatest argument for equal rights ever shown on the screen.

Samuel Long, motion picture promoter, left a personal estate of $498,899, according to an inventory filed yesterday in the Surrogates' Court. The bulk of the stock is in the General Film Corporation, the Paramount Picture Corporation and the Progressive Motion Picture Company.

REAL PLANTATION SCENES

Director Al. Green has escorted a special company of Selig players to Mississippi, where real plantation scenes called for in the forthcoming Selig Red Seal play, "The Princess of Patches," will be filmed. Vivian Reed will enact the leading role. Others in the Selig company that went to Mississippi include Frank Weed, Roy Southerland, Clara Lambert, Charles LeMoyne, Maude Baker, and others. Following the filming of the scenes in the Southland, the company will return to Chicago, where interiors will be filmed. "The Princess of Patches" is a motion picture dramatization of the famous play of the same name.

A SCENE FROM PATHE'S "SHIELDING SHADOW."
Episode 12—"The Stolen Shadow."

BIG YEAR AHEAD FOR PATHE SAYS J. A. BERST

Company Built on Solid Rock of Careful Organization is Secure

While the year drawing to a close has been a successful one for Pathe, has seen the inauguration of the one-a-week program for Gold Rooster, and while many new serials and series have been released, there is every indication that 1917 will exceed in important developments the present year.

Of utmost importance in the eyes of J. A. Berst, general manager, is the new sales organization that has been built up by C. R. Seelye, business manager, trained to serve the needs of the exhibitor to the fullest possible extent. Every week has seen a material increase in the business of all the thirty branches, and Mr. Berst is confident that 1917 will even surpass the success of this great year in Pathe's history in America.

"Many extravagant claims are being made these days about the best pictures, the best sales organizations, etc.," says Mr. Berst. "Pathe makes no claims. But we do consider it significant that within the past few months some of the largest producing companies have approached us with propositions to handle their pictures. Several of these propositions are now under consideration."

Mr. Berst's views of the 1917 situation are of unusual interest because of his long connection with the motion picture industry and his deep insight into all of its branches.

"Everywhere," says Mr. Berst, "we hear talk about the uncertainty of the future. Companies come and go. We have combinations and dissolutions. New distributing organizations are formed and unformed.

"But Pathe has builded on the solid rock of most careful organization and ample financial resources, and we stand secure.

"With the great number of features now on the market, we have been greatly gratified with the success of our one-a-week Gold Rooster program. The features therefore are now being produced by Astra, Thanhouser, Arrow, and Balboa. We have some ambitious plans for the new year, which will be announced in a short time.

"Our $5,000,000 serial program for 1916 was a big success for Pathe and for the exhibitors. Our 1917 program will be a greater success. Two new serials for 1917 have been completed—'The Neglected Wife,' founded on the famous stories of Mabel Herbert Urner, and 'The Double Cross,' the famous mystery story by Gilson Willnetts. 'Pearl of the Army,' our new military serial, released Dec. 3, is also included in the 1917 serial program. We have two other serials in course of production, and we are negotiating for the other two serials that will complete the 1917 program of seven serials."

TECHNICOLOR STARTS WORK

C. A. Willat Host at Luncheon Where Plans Are Announced

C. A. (Doc.) Willat, associated with the Technicolor Motion Picture Corporation in its research work and now manager of productions, was host at a most delectable luncheon to the trade press representatives at Sherry's last Friday, on which occasion he explained the plans of the company, which, he asserts, has perfected the production of colored motion pictures. The new method is said to be a distinct advance in the art of the films and involves thirty-one patents, covering the entire process.

The Technicolor Motion Picture Corporation is a company organized and financed by a small group of Boston capitalists for the purpose of producing motion pictures in accurate and actual natural colors. The company will operate and experiment on principles and patents based upon the result of scientific research which for more than the past three years has been conducted under the supervision of Messrs. Kalmus, Comstock, and Westcott, Inc., a firm of Boston scientists and engineers. Special cameras, machinery, etc., have been built by the Technicolor corporation, and in radical departure in the equipment of an especially built Pullman car, which will serve as a traveling laboratory for the company.

Mr. Willat, with a staff of technical experts, carpenters, cameramen, etc., and the playing cast for the first Technicolor production, leaves New York this week for Jacksonville to meet the equipment car and begin active work in the taking of pictures.

ANNOUNCEMENT WELCOMED

Although the announcement that Greater Vitagraph would reissue "My Official Wife," with Clara Kimball Young, Earle Williams, Harry Morey, and a host of other Vitagraph favorites in the cast is but a few days old, several hundred requests by mail and wire have been received asking for reservations and open dates.

WEST COAST VITAGRAPHS

Director William Wolbert is making the closing scenes of the Vitagraph five-reel feature, "Money Magic," in which Edith Storey, Antonio Moreno, and William Duncan are starring. He is also laying out plans for the sets of a new production, "Aladdin of Broadway," Edith Storey, Antonio Moreno, and William Duncan all the leads.

SHERMAN-ELLIOTT CO.

Announce Purchasers of Territorial Rights for

America's Greatest American Story

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Greater New York and New York State	DISPATCH FILM. CORP., 729 7th Ave., N. Y. City, H. M. Warner, President.
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Pennsylvania Ohio West Virginia Virginia Maryland Delaware District of Columbia	MASTERPIECE FILM CO., St. Louis, Mo., H. P. Wolfberg, Gen. Mgr. EXECUTIVE OFFICE ANNOUNCED LATER
Missouri	WM. SIEVERS, Grand Central Theatre Co., St. Louis, Mo.
Michigan	JOHN H. KUNSKY, Madison Film Corporation, Detroit, Mich.
California Arizona and Nevada	WARNER FILM ATTRACTIONS San Francisco, Cal.
New England States	SHERMAN RELEASING CO., Boston, Mass.
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Wyoming	New Mexico	Idaho

APPLY

SHERMAN-ELLIOTT CO.

H. A. SHERMAN, President

NEW YORK, N. Y. CHICAGO, ILL. MINNEAPOLIS, MINN.

Watch For Our Next Big Feature!

FEATURE FILMS OF THE WEEK IN REVIEW

"ALL MAN"

A Five-Part Original Drama by Willard Mack, Featuring Robert Warwick and Mollie King. Produced by Peerless, under the Direction of Emile Chautard, for Release by World Film, Dec. 4.

Jim Blake.....Robert Warwick
Sandy Bluebottle.....Louis Grisel
John Blake.....Charles Duncan
John Maynard.....Alec B. Francis
Ethel Maynard.....Gerda Holmes
Alice Maynard.....Mollie King
Gillette Barker.....George McQuarrie
Snap Higgins.....John Hines
McKin.....Henry West

Essentially human is the oft-romanticized erring son of wealthy parentage who finally "makes good," around whom Willard Mack has evolved the interesting and entertaining production "All Man," a type of picture that invariably finds favor with the average audience. There is a remarkably spectacular collision beween two railroad trains, which serves to increase the tempo and provides the crux in the unfolding of the plot.

Robert Warwick is convincing in the role of Jim Blake, and gets more out of the part than the less versatile actor would. Despite the unusual promise of the title, there is a delightful touch of the feminine, and those traits attributed to the gentler sex through the medium of the pleasing naivete of Mollie King. She is typical of the part, a girl with whom any man might be tempted to fall in love.

"Romantic New Jersey" is the apt description of the State in which the well-simulated exterior settings of this picture were photographed. Jerseyites will be flattered. Capable direction, excellent acting, good photography, etc., characterise the film, which admits of numerous opportunities for exploitation on the part of exhibitors. E. G. Jr.

"THE WAGER"

A Five-Part Drama, Written and Directed by George D. Baker, Featuring Emily Stevens. Produced by Rolfe Photoplays and Released by Metro.

"Diamond Daisy" Doyle.....Emily Stevens
"Slipper Jim" her sweetheart.....Lyster Chambers
Duggan, detective.....Hugh Jeffrey
James Stone, Police Commissioner.....Daniel Jarrett
A. B. Thorpe, jeweler.....Frank Currier
J. S. Chandler, jeweler.....Charles Bowser
Secretary to Police Commissioner...Harry Mayo

A melodramatic crook story of two diamond thieves and their adventures in their attempts to reform is "The Wager," which takes its name from a bet between two wealthy and prominent jewelers, in which one wagers $5,000 that the other can be robbed of the most valuable jewels in his stock. The jeweler laying the bet seeks the aid of the police commissioner, who at once sends for "Diamond Daisy," a clever but reformed diamond thief, and induces her to commit the fake robbery. A vindictive detective, with a grudge against Daisy, watches her while she gets away with the jewels, and takes the robbery seriously. The innocent Daisy is nearly landed behind the bars, but is rescued by the benign commissioner, who explains that it was all a joke.

The story has an ingenious arrangement of plot, which is, however, developed with some inconsistencies. The spectacle of a police commissioner indulging in a practical joke with two notorious crooks stretches probability a bit. Emily Stevens does good work as "Diamond Daisy." Lyster Chambers looks the part of "Slipper Jim," Daisy's pal, but it is unfortunate that he or his director felt obliged to emphasize his role of a consumptive.

Emily Stevens's name will afford adequate material for the exhibitor. Its best advertisement is as a crook play with a "kick" that is "different." A. G. S.

"THE MARTYRDOM OF PHILIP STRONG"

Five-Reel Drama Based on the Novel by Reverend Charles M. Sheldon, Featuring Robert Conness and Mabel Trunnelle. Directed by Richard Ridgely. Produced for Release on Paramount Program, Nov. 30.

Philip Strong.....Robert Conness
Sarah Strong, his wife.....Mabel Trunnelle
Rena Strong, their child.....Janet Dawley
Brother Man.....Bigelow Cooper
Mrs. Alden, Sarah Strong's mother.....Helen Strickland
William Winter, Sarah Strong's uncle.....Frank Lyons
Dunn, a saloon keeper....William Wadsworth
Hikes, a derelict.....Herbert Prior
May Hikes, his daughter.....Olive Wright
Loreen, a consumptive derelict..Edith Wright
Honks, a saloon bouncer.....Brad Sutton

"The Martyrdom of Philip Strong" belongs in the category of films which sermonise, but is more desirable than the majority of such pictures, because it does not take advantage of the moral garb it wears to present a series of scenes in brothels and the worst form of vice it depicts is that of drunkenness. The entire picture, as in the book which some fifteen years ago created quite a stir, together with the author's other works, is virtually devoted to the very laudable purpose of showing the evils of intemperance among the poor. The story is of the young minister, Philip Strong, who is aroused from his life of luxury by his conscience which takes visual form for him in a symbolical figure of a tattered mendicant, who presents the image of the Christ. Strong's self-immolation and final emergence into that "peace which passeth all understanding" complete the tale.

The picture is hardly up to Paramount standard in matters of lighting, photography, etc. The acting of Robert Conness in the titular role and of Mabel Trunnelle as his worldly wife, is satisfactory, and there are several admirable types, those of the drunken father, played by Herbert Prior, and of the saloonkeeper, interpreted by William Wadsworth, being excellent. Bigelow Cooper is somewhat unfortunate in his make-up of the symbolic figure, but acts well.

Exhibitors can accomplish a good deal in the way of exploitation by calling attention to the powerful argument against intemperance in this film. The popularity of the book has not as yet entirely waned, and this may also be made use of while the names of the principals will have a certain weight with film playgoers. A. H. S.

"WITCHING HOUR" POWERFUL PICTURE

Frohman Production of Famous Stage Success Full of Strong and Gripping Scenes

Seven-Reel Drama, Adapted from Play by Augustus Thomas; Scenario by Anthony Kelly; Direction by George Irving; Photography by William A. Reinhart. Produced by Frohman Amusement Corporation for Release on State Rights Basis.

Jack Brookfield.....C. Aubrey Smith
Frank Hardmuth.....Robert Conness
Clay Whipple.....Jack Sherrill
Tom Denning.....Freeman Barnes
Justice Prentice.....Lewis Sealy
Lou Ellinger.....William Eville
The Judge.....Robert Ayerton
Helen Whipple.....Marie Shotwell
Viola Campbell.....Helen Arnold
Mrs. Campbell.....Etta De Groff

The successful stage play, it is hardly necessary to state, does not always lend itself conveniently to screen presentation, but "The Witching Hour" is a notable exception, and the film version proves not alone a tense and interesting drama, but one wherein the atmosphere of strangeness is sustained with no little skill.

C. Aubrey Smith in the role of Jack Brookfield, not alone because of the outstanding character of his part, but also by reason of his powerful personality, easily dominates the picture. The part of the gentle old judge, which in the stage version was exceptionally fine, is subordinated somewhat, and while Lewis Sealy does full justice to the role, the touching lines being absent save for the verse which is used as an insert, it does not loom as it did originally.

Jack Sherrill has been well cast in the role of Clay Whipple, and Hardmuth is convincingly done by Robert Conness. Marie Shotwell is satisfactory in the role of Helen Whipple; Helen Arnold is an attractive Viola. The others are all adequate.

The subtitles, with backgrounds of decorative character, are quite striking, and the photography and lighting throughout are excellent.

The director has taken advantage of every big moment in the play, which he has followed with considerable fidelity. There are three or four climaxes, and it is a matter of individual opinion which is the most effective. The metaphysical and psychological effects are admirably secured by quick flash methods and effective close-ups. Mr. Smith's particularly strong and expressive features lend themselves to such a role, and there is almost a hypnotic effect in his steady gaze, even as seen upon the screen.

Telepathy forms the basis of the play, which is probably familiar to the majority of theatergoers. The inherited dread of a catseye pin causes Clay Whipple to murder a drunken gambler who taunts him with it. He is saved from the gallows by the telepathic influence upon the jury exerted by Jack Brookfield, a gentleman gambler, who loves Clay's mother. The dread of the catseye is destroyed in the boy's mind by Brookfield by means of a simple trick.

The scene in the cabin when Clay is sent to bring Hardmuth, indirectly responsible for the murder of the governor of the State, into the presence of Brookfield; the suspenseful moments when at the witching hour Clay and the rest wait for the jury's verdict; the exposition of the fallacious belief in the evil influence of the catseye; the scene wherein Brookfield fights a mental battle with Hardmuth and escapes being shot—all have been presented in a convincing manner. The settings, both interior and exterior, are altogether satisfactory.

In short, with certain minor defects too trivial to mention, the picture is a decidedly effective one, which should please nearly any class of audience. By a proper advertisement of the fact that it is taken from the well-known play and suggestions of the weird character of the plot, a feature always sure of a powerful appeal, exhibitors should have no difficulty in making the film a winner. A. H. S.

CLEO RIDGELY AND WALLACE REID
In "The Yellow Pawn"—Lasky.

"THE YELLOW PAWN"

A Five-Part Drama by Margaret Turnbull and Frederic Arnold Kummer, Featuring Cleo Ridgley and Wallace Reid. Produced by Paramount.

Kate Turner.....Cleo Ridgley
James Weldon.....Wallace Reid
Allen Perry, a district attorney.....William Conklin
Phillip Grant, his assistant.....Tom Forman
Marian Turner, Kate's younger sister.....Irene Aldwin
Mr. Turner, the girl's father.....C. H. Geldert
Tom Weldon, Jim's cousin.....George Webb
Sen Yat, his Chinese servant.....Mr. Kuwa

This is a drama of intrigue and jealousy through which life is presented as a huge chess game. "The Yellow Pawn" is a Chinese house-boy, Sen Yat, who, in a loyal effort to save the good name of his master, James Weldon, shoots and kills a profligate cousin who has come to the house seeking blackmail. Weldon is in love with Kate Turner, the wife of a jealous attorney; she was in his room the night before the murder, and detectives find her handkerchief. In order to discover the name of the woman the assistant district attorney takes Weldon to the scene of the murder, where Kate Turner, her husband, and the district attorney are concealed behind the door. Weldon repeats that he will kill himself before he reveals the name of the woman, the young attorney hands him a pistol, advising him to shoot himself, and Kate springs out from behind the door, throwing herself on her lover, and disclosing her part in the entire affair. Her frenzied husband is about to fire on the couple from the balcony when Sen Yat stabs him to the heart, and then confesses that he, and not his master, committed the crime.

Cleo Ridgley makes the character of Kate Turner half roguish and half seductive, while Wallace Reid is an irresistibly handsome young lover. Mr. Kuwa plays the part of Sen Yat with Asiatic cunning and stoicism and adds a note of real pathos in the Celestial's touching devotion to his master.

The play follows the usual action of eternal triangle plots until the climax where a genuine surprise is sprung in a scene which recalls the judgment of Solomon. This scene, combined with the introduction of the sinister Chinese figure, adds a touch of the unusual to what might otherwise be a rather commonplace story. The title is excellent and the symbolism of the chess game running through the entire play is most effective. Exhibitors might carry out this idea in their advertising of the film as life played on a gigantic chessboard, with the characters as pawns and the final checkmate coming through the yellow pawn. A. G. S.

"ROSE OF THE SOUTH"

A Five-Part Drama by Arthur Train, Featuring Peggy Hyland and Antonio Moreno. Released by Vitagraph under the Direction of Paul Scardon on Dec. 4, 1916.

Marian Young.....Peggy Hyland
Dick Randolph.....Antonio Moreno
Marian (old).....Mary Maurice
Mr. Curtis (young).....Arthur Cosine
Mr. Curtis (old).....Charles Kent
Marian's Mother.....Rose E. Tapley
Watkins.....Gordon Gray

Another "before-de-wah" drama, in which "The Rose of the South" is a beautiful young girl whose family is affiliated with the North, but who has a sweetheart in the Confederate Army. When her mother traps a company of rebels in her house, Rose effects her lover's escape by smuggling him out of the house disguised as a negro servant—a ruse more daring than it is original. The story is introduced on a college campus by a stately old alumnus, who tells his tale in fade-backs to two students of the later generation.

Peggy Hyland looked the part of a Southern belle, in her crinoline, and Antonio Moreno made a fiery and vigorous rebel colonel. Charles Kent as the aristocratic old colonel who tells the story was refreshingly natural and convincing, and is to be congratulated, since in the type of play the elderly colonels are often painful to behold.

The chief value of the film-play lies in its picturesque setting, through which the director has caught the atmosphere of college life just before the Civil War. The scenes around the old campus and the interiors of the Southern mansion give a series of pretty pictures which will satisfy an audience desiring Southern atmosphere and not too critical of plots. A. G. S.

"THE SIGN OF THE POPPY"

Five-Part Drama by J. Grubb Alexander. Produced by Bluebird under Direction of Charles Swickard and Released by Them Dec. 4.

Alvin Marston / Chang.....Hobart Henley
Edith Marston.....Gertrude Selby
Helen Durant.....Mina Cunard
Jerry Marston.....Wilbur Higby
Rex Durant.....Robert Clarke
Hop Li.....Garland Briden

This is a mystery play involving a tricky Chinese, a couple of brothers who look alike, and the complications that occur from the difference in their bringing up. The play has been made from a story by Mr. Alexander, entitled "The Living Lie." By means of a double exposure, Hobart Henley appears in several scenes in the dual roles of Alvin Marston and his Chinese-

raised brother, known as Chang. Henley must be credited with considerable ability in make-up, facial expression, and acting, to differentiate the two characters so well. It might even be said that he plays two parts as Marston. For when the man is injured he is transformed from his old confident self.

Gertrude Selby has an emotional role as the wife of Marston. A leering face at midnight, a poison flower that appears in dead men's hands, mysterious disappearances, transformations of the familiar and wholesome to the strange and horrible—such are the scenes in which Miss Selby must express the swiftly passing emotions.

There are many fine interiors, showing all manner of carved ebony chests, furniture, beautiful hangings, rugs, Chinese works of art, etc. The costumes in and about Chinatown are magnificent and true to the class of people represented. The cast has been well chosen and drilled. The director has skillfully kept the mystery unsolved till the end. The photography is sufficiently good. C. M.

"THE WHARF RAT"

Five-Reel Drama by Anita Loos, Featuring Mae Marsh. Directed by Chester Withey. Released by Triangle.

Polly, an orphan.....Mae Marsh
Eddie Douglas.....Robert Harron
Mrs. McCracken, her stepmother
Josephine Crowell
Grandpa.....Spottiswoode Aitken
The Watchman.....Wm. S. Browne
Flo, the watchman's daughter....Pauline Starke
Roy, Polly's stepbrother.....Jack Brammall

The story of "The Wharf Rat" is a good story and cleverly worked out; this is admirable, but in this case not altogether necessary, for Mae Marsh could put humor and pathos into the dramatization of a railroad time-table or a first-year Latin grammar. She has an unfailing sense for picking out the one intimate and personal side of even a trite situation and getting it over to the audience with a jerk of her nervous, childish fingers or an ingratiating wrinkle of her nose. You canont be sure how she does it, but in a few moments you are too absorbed in the character she is playing to care. Many actresses would have turned the character of Polly, masquerading as a boy, in "The Wharf Rat" into a musical comedy role, with short curls and dimples; Mae Marsh's Polly is only a weary little girl who is obliged to wear boy's clothes to save her grandfather, but who longs with all her wistful soul for the frills and flounces of little girlhood.

Anita Loos has put some of her best touches in this tender little comedy. It is the story of Polly and her adopted grandfather, who seek refuge with a watchman in a boathouse on the docks—Polly in ragged boy's clothes, because grandpa has fled from arrest and the couple must not be recognized. To the boathouse comes Eddie Douglas, employed in his father's lumber-yard, who proceeds to bully the adoring Polly as a boy chum and to flirt with the pretty daughter of the watchman. To stand by and watch this flirtation as a tattered boy is more than Polly can bear. One night she dresses herself in a fluffy frock, slips up to the deck, and is engaged in acting out an imaginary love scene when she is caught by Eddie himself and her secret revealed. After this a series of rapid and thrilling events lead to the arrest of grandpa, his rescue by Eddie, and the marriage of Polly, who is thus snatched from the clutches of an erratic stepmother.

Robert Harron lounges through the role of Eddie with the casual realism which blends so perfectly with the atmosphere of this type of play. He was particularly easy and natural in the scenes where he believes Polly to be his boy chum, whom he teases and instructs with a good-natured arrogance which only makes the infatuated Polly adore him more.

This is a little masterpiece in theme, development, and production, and is representative of the best work done in sentimental drama on the screen today. Exhibitors will find that a film like this cannot fail to draw its own audience of the better class, for its appeal does not lie through mawkish, false sentiment—it rings true—you feel that such a thing may happen to you or your little sister, and you laugh and cry accordingly. The charm of a piece like this, combined with Mae Marsh's popularity, will make the film one of the best drawing cards of the Triangle output.

A. G. S.

"NANETTE OF THE WILDS"

Five-Reel Photo-drama by Willard Mack, Featuring Pauline Frederick. Produced by the Famous Players for Release on Paramount Program, Nov. 27.

Nanette Gautier ..... Pauline Frederick
Constable Thomas O'Brien ..... Willard Mack
Joe Gautier ..... Charles Brant
Andy Joyce ..... Frank Joyner
Harry Jennings ..... Wallace MacDonald
Baptiste Flammant ..... Macey Harlan
Sargeant Major O'Hara ..... Daniel Pennell
Marie Beaudeaut ..... Jean Stewart
Constable Jevne ..... Robert Conville

The charming personality of Pauline Fredrick makes this rather tame story of the Canadian wilds more entertaining than it would otherwise be. She is at all times a dominating figure, even in the rough garb of the smuggler's daughter. Willard Mack, the author, who appears in the role of the Constable O'Brien of the mounted police, is too complacent to make the character effective. Neither does he, in the role of the sleuth, betray any great acumen. The settings are highly attractive, the photography

(*Continued on page 28*)

PARAMOUNT
"LUCK"

is an ungenerous term often applied to us for having done the *right* thing, at the *right* time, in the *right* way—*and continuing to do it!*

There are carpers who still believe that Washington was "lucky," that Robert Fulton was "lucky," that Orville Wright was "lucky," that Marconi was "lucky."

Strange, how the favorable winds are always on the side of the best navigators!

Paramount does not recognize Luck. It does recognize its Good Fortune in having these four producers make its program:

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MOROSCO : AND : PALLAS

Paramount Pictures Corporation
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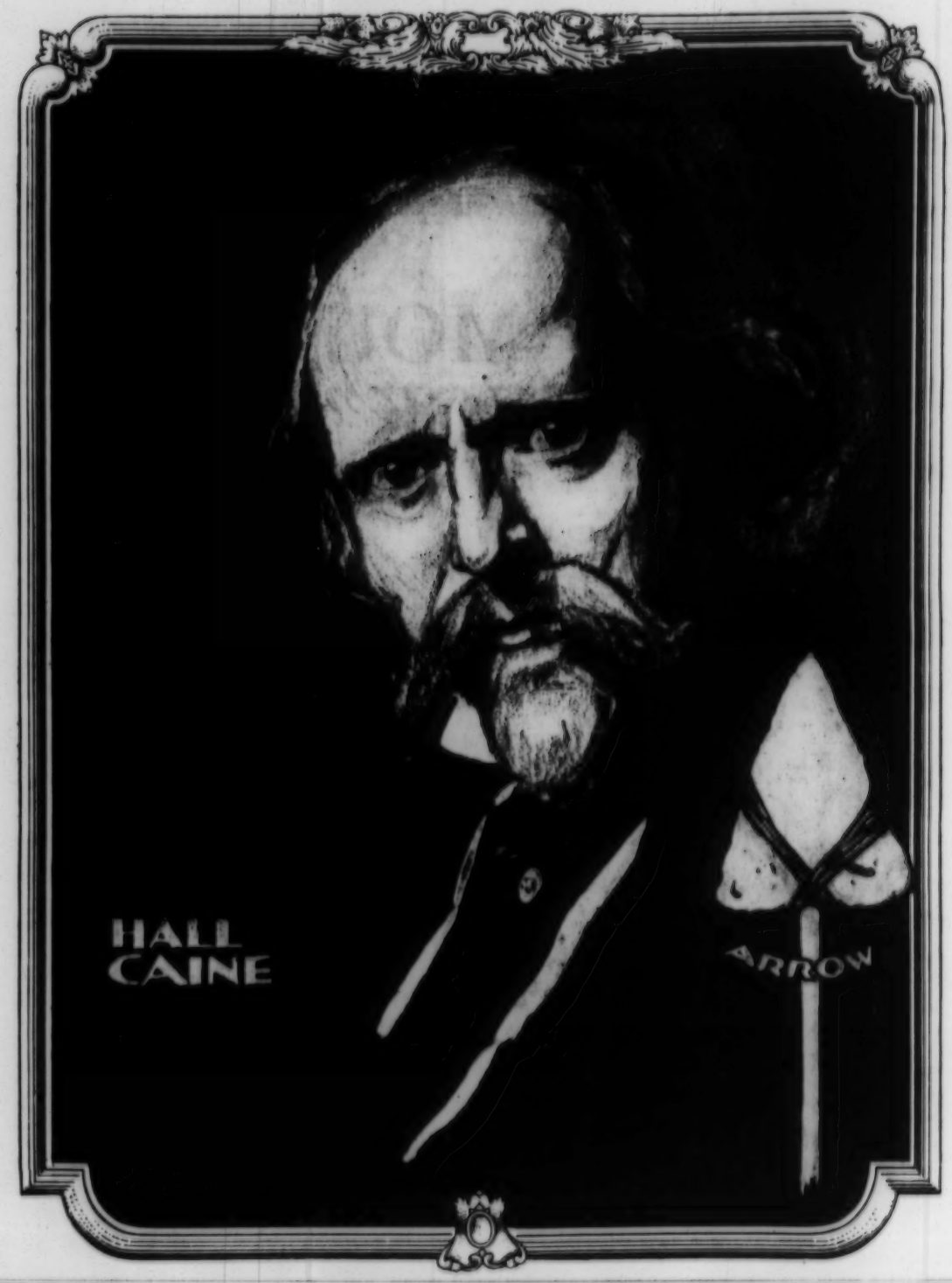


"THE CRISIS" IS SOLD FOR CANADA AND THE U. S.

Harry A. Sherman Breaks Selling Records With Selig Production.

The sale of all territory for the United States and Canada for the Selig production, "The Crisis," has been completed by Harry A. Sherman, president of the Sherman-Elliott Company.

The last two deals were completed on Nov. 24, whereby H. M. Warner purchased the State of New York, including New York city, for $50,000, and a group of well-known Eastern film men organized The Sherman Releasing Company of Boston for the exploitation of this production in the New England States. This achievement is unparalleled in the history of state-righting pictures.

It has been just six weeks since Mr. Sherman's New York organization started negotiations for the sale of state rights for "The Crisis."

Sherman will start showing "The Crisis" in his Western territory on Dec. 24, opening at Minneapolis, Milwaukee, Chicago, and Denver. This will make sixteen road companies showing photoplay productions in the largest theaters in the West—eight "Birth of a Nation" companies, four "Ramona" companies, and four "Crisis" companies.

Mr. Warner announces that he will open "The Crisis" in a Broadway theater, beginning the second week of December, and shortly after that date will send out two companies to the six larger cities in the State of New York.

Fred W. Levy, president of the Big Feature Rights Corporation, of Louisville, Ky., purchased Indiana, Kentucky, Alabama, Georgia, Florida, North and South Carolina rights of "The Crisis" from Sherman-Elliott. Mr. Levy will open at the Mary Anderson Theater in Louisville, Ky., the week of Dec. 24, and about the same time in the leading theater in Indianapolis.

COMING MUTUALS

For the week beginning Dec. 4, the Mutual Film Corporation offers as its five-reel Mutual Star production, "The Valley of Decision," a human interest drama featuring the noted star, Richard Bennett.

On Monday, Dec. 4, a two-reel drama, "The Turn of the Wheel," featuring Dorothy Davenport, is scheduled for release.

"Mutual Tours Around the World" is scheduled for Dec. 5. This reel takes you through the St. Gothard tunnel of the Swiss Alps.

"His Uncle's Ward," a two-reel comedy drama featuring Sydney Mason, in conjunction with a one-reel drama, title unannounced, are scheduled for Thursday, Dec. 7.

"Uncle Sam's Defenders," a one-reel subject dealing with the making of a citizen into a soldier, will be released on Friday, Dec. 8.

GEORGE PERIOLAT, the well-known character actor who has been associated with the American Film Company at Santa Barbara and has been seen in Mutual pictures for several years, has been re-signed by the American for another year.

PATHE WILL RELEASE "THE CHALLENGE" DECEMBER 10

Stage Success Translated to Screen—"Life of Our Saviour" on Dec. 3

In "The Challenge" Pathe releases another A. H. Woods stage success which has been adapted into a dramatic Gold Rooster play. The original production, with Guy Bates Post as the star, ran for an entire season and played all the large cities of the country. Edward Charles Carpenter, the author of "The Cinderella Man," wrote it.

Donald Mackenzie of Astra, who directed the picture, selected a cast which includes Charles Gotthold, Montagu Love, and Helen Chadwick. Messrs. Gotthold and Love are well known on the speaking stage. Miss Chadwick is a "find" of Mr. Gasnier's and makes her professional debut in this picture. She is very young, but her work is most promising.

"The Challenge" is full of out-of-doors atmosphere, primitive passions, and sensational incidents. The scenario was written by Bertram Millhauser. The release date is Dec. 10.

The superb seven-reel photoplay production in natural colors, Pathe's "The Life of Our Saviour," will be released as an extra holiday attraction on Dec. 3.

ALICE BRADY, in "Bought and Paid For," has just finished an entire week at the Belmont Theater in West Philadelphia, with perpetual crowds of spectators.

FEATURE REVIEWS

(*Continued from page 27*)

and lighting splendid, and the cast generally speaking excellent.

It is a story of the murder of a young officer of the Royal Mounted and the pursuit of the slayer, a Canuck, by O'Brien. The latter falls victim to the wiles of Nanette and ends by uncovering the smuggler's secret cache, winning the girl and capturing the murderer. The incidents seem to possess a similarity at times, but the story on the whole is at least interesting.

Several minor incidents, such as the introduction of a bear cub, and so on, heighten the charm of the picture. The mere advertisement of Pauline Fredrick's name in connection with the film should be enough to insure its drawing power. Some of the beautiful stills displayed in the lobby will also prove alluring. A. H. S.

"A MESSAGE TO GARCIA"

Five-Part Drama Founded on Elbert Hubbard's Preachment. Produced by Edison under Direction of Richard Ridgley. Released by Kleine-Edison-Selig-Essanay, Dec. 11.

Dolores, daughter of a Cuban family ..... Mabel Trunnelle
Lieutenant Rowan ..... Robert Conness
Jose, Dolores' brother ..... Herbert Prior
Captain Hernandes ..... Robert Keggerreis
Captain Sigsbee ..... Bradley Sutton
Emanuel Garcia, patriot and insurgent leader ..... Charles Sutton
The Spanish Ambassador ..... Paul Everton
Mme. Rosa Gonsalles, a spy ..... Helen Strickland
"Butcher" Weyler, Governor-General ..... Ray Fairchild
Captain Gonsalles ..... Bigelow Cooper

From the fame of the late author and his widely published booklet of the same name, "A Message to Garcia" has a big drawing power with the average picture fan. The unnamed scenario writer who constructed the "preachment" into a dramatic vehicle has realized the possibilities of dramatic action in a trip across the ocean and the difficulties of a cross-country journey through the danger-infested thickets of Cuba.

Robert Conness has the part of Lieutenant Rowan, who is commissioned by President McKinley to take a message to Garcia, the leader of the Cuban insurgent patriots. He gives the impression of the fearless young officer who takes everything in the way of hardship or discouragement as part of the day's work. Mabel Trunnelle makes a picturesque Dolores, the Cuban heroine. She is an appealing figure, with her large, expressive eyes, vivacious features and abundant hair. She is quite successful in her transitions from one kind of expression to another. A very large part of the play has been devoted to her, and she has seemed to come up to the requirement of meeting such responsibility.

Historical interest is added to the play by the introduction of pictures of President McKinley surrounded by his cabinet; Captain Sigsbee of the ill-fated *Maine*, "Butcher" Weyler, Garcia, Morro Castle, and a scene showing the *Maine* blowing up. All the representations of historical figures have been faithfully done, judging from the photographs that have appeared in the papers and magazines. Evidently the director has been on a still hunt for types and has bagged a creditable lot of them.

There are some very fine views of the coral rocks, the luxuriant plant growth of the tropics, and some tinted views of the sea. The director has skillfully used suspense and repression in his treatment of the most exciting scenes of man-hunting and fighting with excellent results. The photography is above the average, being especially good in some of the close-ups.

C. M.

"THE DEEP PURPLE."

A Re-release of the Five-Reel Photoplay Adapted from the Drama by Paul Armstrong and Wilson Mizner. Featuring Clara Kimball Young. Produced by World Under the Direction of James Young. Released Dec. 4.

Doris Moore ..... Clara Kimball Young
Rev. William Moore ..... E. M. Kimball
William Lake ..... Milton Sills
Mrs. Lake ..... Mrs. E. M. Kimball
Ruth Lake ..... May Hopkins
Harry Leland ..... Crawford Kent
Kate Fallon ..... Grace Arlesworth
Inspector Bruce ..... Fred Truesdale

Since "The Deep Purple" was greeted on the legitimate stage as a Broadway success, we have passed through an epidemic of crook plays which has not seemed to lessen the public's enthusiasm for the dark deeds of the underworld. This screen version is a re-release of the film which appeared soon after the play and which shared its popularity. By way of refreshing the reader's memory, it might be added that Clara Kimball Young plays the part of the innocent young clergyman's daughter with mid-Victorian grace, and that Milton Sills and Crawford Kent represent the powers of darkness and light, respectively. The name of Clara Kimball Young is always an attractive lead for the exhibitor, and the popularity of the play may still be strong enough to justify a second showing. A. G. S.

CONSIDER M. P. REGULATION

Members of the Recreation Section of the Women's Club will meet at the Park Avenue Hotel at 4:30 P. M., Dec. 4, for a conference on the regulation of motion pictures. Judge W. H. Wadhams, John Collier, and Canon W. S. Chase will give short addresses.

Pathé

A serial with a patriotic message -
A star with tremendous drawing power -
A production that is all quality -

Pearl of the Army

The military-mystery serial

featuring

Pearl White

Pathé knows how to make serials for Pathé has put out twelve big serial successes. "Pearl of the Army" is timely - it unmasks America's secret foes. In the all-star cast are Ralph Kellard, Theodore Friebus and Marie Wayne. It is directed by Edward José and produced by

Astra

Advertised everywhere

Book it NOW!

Released Dec 3

Blancke-Harris, Chicago.

VIVIAN REED,
Selig Star in Fashion Creations.

LARGER STUDIO NEARLY READY

Work on the Sanger Picture Plays Corporation's new studio is rapidly progressing and it will be a matter of only a short time now when Eugene B. Sanger, the president of the concern, will begin work on his first release, the exact nature of which still remains a secret.

The studio, which is located on the southwest corner of Park Avenue and 134th Street, promises to be the most complete and thoroughly equipped in existence.

NEW EMBLEM ENDORSED

The new emblem of the National Association of the Motion Picture Industry, adopted at the last meeting of the executive committee, is about to get into active circulation.

Three sizes of cuts have ben made of it and are to be furnished free to members of the National Association, and at a luncheon of the Associated Motion Picture Advertisers a resolution was passed, unanimously approving the use of the emblem wherever possible. The Associated Motion Picture Advertisers includes in its membership the advertising and publicity men of most of the big companies, and these men plan to use the emblem wherever possible in advertising, on letterheads and especially on posters. They will also take up for discussion with the heads of their companies the use of the emblem as part of the leaders on the films produced by their companies, where in advertising the use of the emblem tends to become confused with the trademarks of the companies they will use instead a line reading, "Member of the National Association of the Motion Picture Industry."

PICKFORD FILM DRAWS

KANSAS CITY, MO. *(Special).*—The Artcraft Pictures Exchange here reports unusual business on the initial Mary Pickford Art Craft subject, "Less Than the Dust." Records are being broken daily at many of the best theaters in this territory that have booked the new Pickford vehicle for from one to three weeks.

The New Grand Central Theater at St. Louis, Mo., has just terminated a three weeks' run and established new records for box-office receipts. Other high-class houses, such as the Orpheum at Topeka, Kan., and the Magnet, Lincoln, Neb., have also just finished a remarkable run of one and two weeks with the first Artcraft release.

FRITZI BRUNETTE BACK AT WORK

After an absence from screen work for several months, Fritzi Brunette has returned to the Selig Company to enact a leading role in an eight-reel Selig special now in course of production under the direction of Colin Campbell. Miss Brunette arrived refreshed from a well earned rest and with a wardrobe calculated to break all vampire records to date. Miss Brunette is cast for a role that will tax her emotional powers to the utmost, it is said, passing as she does through the stages of deep love, despair, hatred, and finally with but one thought—revenge. Her gowns are declared to be a character study in themselves and are both beautiful and different.

HENRY B. WALTHALL

will appear shortly in the
greatest photoplay of his career

"THE TRUANT SOUL"

By Victor Rousseau

Supported by MARY CHARLESON

WATCH FOR THIS SUPERFEATURE

ESSANAY

1333 Argyle Street, Chicago

Walter Wright

Producer—Keystone Pictures

Cannon Ball
Saved by Wireless
Dizzy Heights and Daring Hearts
Love Comet
A la Cabaret
Dollars and Sense

Charles M. Seay

FEATURE DIRECTOR

There is not a dissenting voice to the statement that

"The Witching Hour"

(7 Reels)
Scenario by ANTHONY KELLY

by America's Greatest Dramatist

AUGUSTUS THOMAS

tells the greatest and most absorbing story ever visualized, with situations that belie description. Directed by George Irving
A marvel of photo-play construction with a pre-eminent cast including

C. AUBREY SMITH
MARIE SHOTWELL
JACK SHERRILL
ROBERT CONNESS

An attraction that marks a new epoch in screendom.

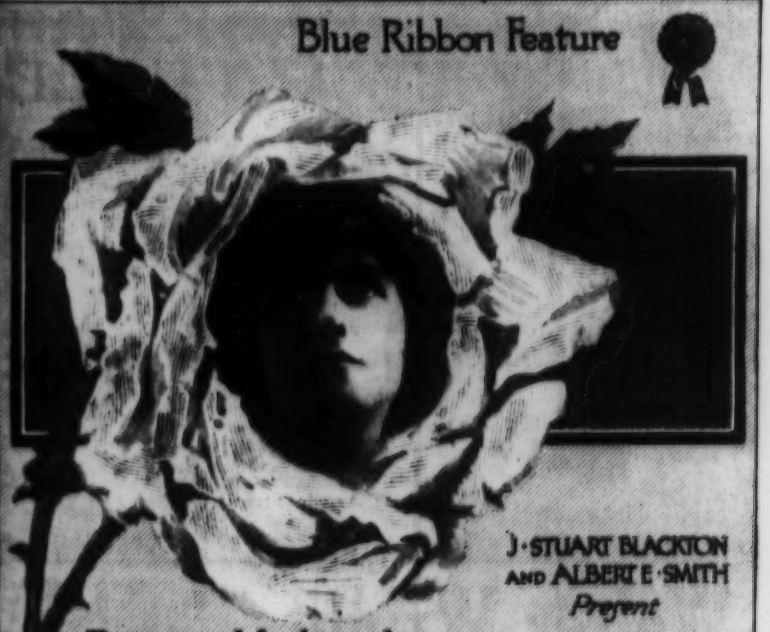
Released as an Extraordinary Attraction on State Rights Basis

Will shortly open as an independent Broadway attraction.

THE FROHMAN AMUSEMENT CORPORATION

Wm. L. Sherrill, President
18 EAST 41st STREET, NEW YORK CITY, N. Y.

Blue Ribbon Feature



J. STUART BLACKTON AND ALBERT E. SMITH *Present*

Peggy Hyland and Antonio Moreno
in "Rose of the South"
by Arthur Train

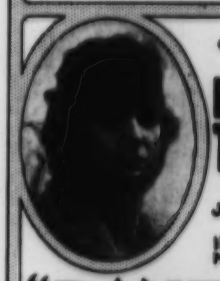
A Five Part Love Drama, Rising Like A Requiem Above The Smoke And Fury Of Battle...
Directed by Paul Scardon

VITAGRAPH
V·L·S·E

SELZNICK PICTURES

READY FOR GENERAL RELEASE
HERBERT BRENON'S
SUPREME SCREEN ACHIEVEMENT
NAZIMOVA
in "WAR BRIDES"
BY ALAN CRAIG WENTWORTH
ACCLAIMED UNANIMOUSLY BY THE CRITICS AS THE MOST DRAMATIC FILM OFFERING EVER PRODUCED
NOW ON ITS THIRD WEEK AS A TWO-DOLLAR ATTRACTION AT THE BROADWAY THEATRE, NEW YORK

FOR JANUARY RELEASE
CLARA KIMBALL YOUNG
IN HER SECOND SELZNICK PICTURE
"The FOOLISH VIRGIN"
THOMAS DIXON
"THE BIRTH OF A NATION"
ALBERT CAPELLANI
DIRECTOR GENERAL
NO MATTER WHAT BUSINESS YOU DO WITH THE "COMMON LAW" YOU CAN DOUBLE IT WITH THIS FEATURE



A NEW YEAR'S TRIUMPH
NORMA TALMADGE
DIRECTED BY JOSEPH M. SCHENCK
IN THE NOTED DRAMATIC SUCCESS
"PANTHEA"
BY MONCKTON HOFFE
DIRECTED BY
ALLAN DWAN
A STORY OF RUSSIAN INTRIGUE, A WOMAN'S SACRIFICE AND HER VENGEANCE UPON HER BETRAYER

FOR FEBRUARY
HARRY RAPF PRESENTS
ROBERT WARWICK
IN
THE FAMOUS DETECTIVE DRAMA
"The ARGYLE CASE"
(BY ARRANGEMENT WITH FLAW & ERLANGER)
WRITTEN BY
HARVEY J. O'HIGGINS, HARRIET FORD AND W. J. BURNS
DIRECTED BY
RALPH W. INCE
THE SORT OF PICTURE EVERYONE IS LOOKING FOR

LEWIS J. SELZNICK—SOLE DISTRIBUTOR

NATIONAL ASSOCIATION ACTIVITIES

DIRECTORS MEET FOR AN ALL DAY SESSION

National Association Has Busy Week; Matters Of Importance Discussed.

Wednesday marked the directors' meeting at National Association headquarters which began in the morning and lasted through the day. Many of the members of the board came from other cities to be on hand, among these being men from as far west as California. Among the out of town directors are: John R. Freuler, of Mutual, who is chairman of the advisory committee in Chicago; Judge A. P. Tugwell, from Los Angeles; Charles A. Phillips, from Milwaukee; Thomas Furniss, from Duluth; Maurice A. Choynski, from Chicago; Frank S. Rembusch, from Shelbyville, Ind.; Peter J. Jeup, from Detroit; and Fred J. Herrington, from Pittsburgh.

The directors from New York and vicinity are: J. Stuart Blackton, William A. Brady, Carl Laemmle, P. A. Powers, William L. Sherrill, Adolph Zukor, Louis F. Blumenthal, Walter W. Irwin, Louis S. Levine, J. E. Brulatour, Samuel H. Trigger, Donald J. Bell, J. H. Hallberg, Walter J. Moore, E. S. Porter, Hiram Abrams, E. A. MacManus, Richard A. Rowland, Arthur James, Fred J. Beecroft, W. Stephen Bush, Paul Gulick, and F. C. Gunning.

Tuesday was given over to the leading committees of the board. In the morning the committee on fire prevention, regulation and insurance met, and the discussion of proposed regulations was aided by talks from J. F. Ancona, the film expert of the Eastman Kodak Company, and Charles M. Biscay, of the *Insurance Press*.

In the afternoon there was a joint meeting the directors representing the producers, exhibitors and distributors. This meeting was called for the purpose of discussing the differences existing between the three branches named, with reference to return express charges, C. O. D.'s, free distribution of photographs, and other matters of mutual concern.

Tuesday evening the representatives of all the producers who are members of the association and by special invitation of the few outside the organization convened. The business of this session had to do with the relationship of actors and producers.

TRANSPORTATION PROBLEMS

Just why the transportation of motion picture film is surrounded by so much red tape and extra expense was considered by the transportation committee of the National Association of the Motion Picture Industry at a meeting called for this Friday in the National Association offices in the Times Building, New York.

This committee is made up of William L. Sherrill, Frohman Amusement Corporation; J. Stuart Blackton, Vitagraph Company of America; George Brophy, Oklahoma City; M. A. Corey and J. C. Graham, Chicago, Ill.; Whitman Bennett and J. J. Eisenberg, Mississippi, Mo.; Alfred Hamberger, Chicago, Ill.; Mr. Hanlon, New York city; Peter J. Jeup, Detroit, Mich.; Aaron J. Jones, Chicago, Ill.; Mr. Markowitz and William Oldknow, Atlanta, Ga.; Mr. Pierson, Kansas City, Mo.; Davis Reed, Dallas, Texas; E. M. Saunders, New York city; Arthur S. Sawyer, Samuel H. Trigger, and A. P. Tugwell, San Francisco, Cal.; John Ward.

WORKING ON RULES FOR PREVENTION OF FIRE

National Association Committee Meets to Discuss Procedure

Fire prevention rules, which will be adopted for the regulation of motion picture studios, exchanges, and theaters by the National Association of the Motion Picture Industry, and which it will endeavor to have made the basis of State and city fire laws regulating the industry, will be worked out by the committee on fire prevention, regulations and insurance, of which Jesse L. Lasky is chairman. The committee held a meeting Tuesday in New York. It is the belief of the members of this committee that when its rules are completed and incorporated into laws, not only will fire losses from films be reduced, but more important still to the industry, the obnoxious limitations on the storage and exhibiton of films will be removed and insurance rates naturally reduced.

The work of this committee on fire prevention, regulation and insurance is rapidly becoming one of the most important phases of the activities of the National Association. The peculiar power which accrues to such an independent, representative body as the National Association makes it possible, as the insurance men foresee, for it to take up the dual problem of fire prevention and insurance rates. Powerful companies have protested against the high insurance rates with their own properties taking all fire prevention measures, but they have been unable to guarantee the general observances of the most simple of preventive caution throughout the country. It has seemed to the executives of the National Association of the Motion Picture Industry and to the authorities who are being consulted, that the National Association will be really able to promulgate rules and to obtain their observance and adoption as laws.

If this is done the next step, the reduction of insurance rates and the removal of the objectionable regulations against the projection and storage of motion picture film in certain classes of buildings except under exorbitant insurance rates, will be easy.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, is chairman of the general committee, which met Tuesday morning. The sub-committees appointed by Charles H. Biscay, chairman of the executive committee, which turned in reports to the general committee on Tuesday morning, are made up as follows:

Theaters: Samuel H. Trigger, Judge A. P. Tugwell, J. K. Skerrett, and L. L. Levine.

Studios: William L. Sherrill, A. S. Levino, and Arthur James.

Laboratories: William Sistrom, J. E. Brulatour, and J. F. Ancona.

Film Exchanges: William Sistrom, J. E. Brulatour, and J. F. Skerrett.

Transportation: J. F. Skerrett, J. E. Brulatour, and Judge A. P. Tugwell.

The importance of the work of establishing fire prevention regulations and securing their adoption by members of the National Association and as city ordinances over the entire country, is evidenced by many interesting figures and by the willingness of insurance companies to reduce rates where similar fire prevention work has been done

PATHE PLANS CAMPAIGN FOR SERIAL

Business Building for Exhibitors is Motive Behind "Pearl of the Army" Advertising Program

To advertise its latest military mystery serial, "Pearl of the Army," starring Pearl White, the Pathe Company will inaugurate the largest campaign in its history, surpassing that employed in exploiting "The Shielding Shadow." The idea is to build business for exhibitors handling the serial.

The list of advertising matter decided upon and now announced for the first time includes a very handsome advance twenty-four sheet showing Pearl White as the American Joan of Arc.

Another new idea, instituted for the first time on "Pearl of the Army," is the Pathe Art Portrait. It is a beautiful reproduction in nine or ten colors of the work of the famous artist, Hamilton King, printed on handsome stock in one-sheet size.

The importance of the Art Portrait in the eyes of J. A. Borst, vice-president and general manager of the Pathe exchange, is evidenced by the fact that he has given this painstaking campaign his direct supervision.

The other distinctive advertising matter now ready for exhibitors is as follows: One, three, and six sheets on each episode, a set of slides (three to a set), two-color heralds on each episode, canvas banner, advance; a colored photographic lobby display (twelve photographs to a set), a water mark for stationery, and a novelty of great originality.

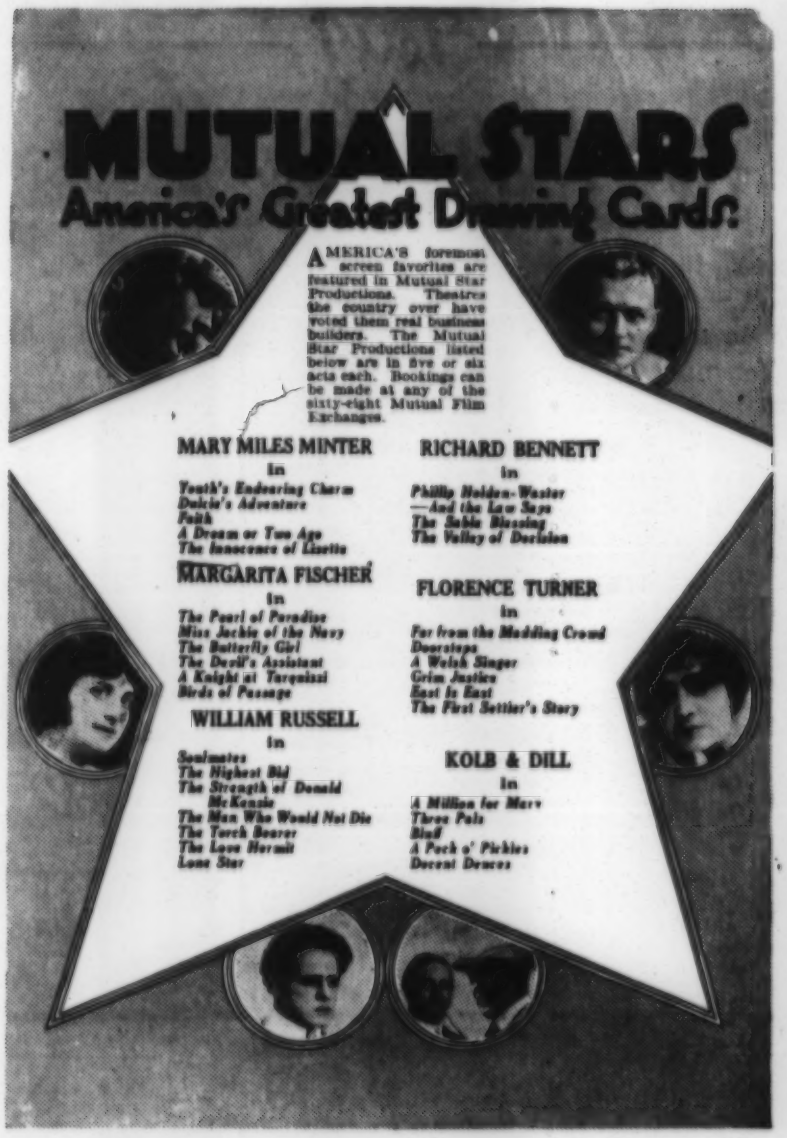
This last is a "dolly" cut-out of Pearl White, showing a complete selection of dresses, hats, shoes, ec., with which to dress the figure.

"One of the best features ever offered to a newspaper in connection with motion pictures," is the way a publisher of one of the biggest newspapers of the United States described the series of lessons in scenario writing prepared by Pathe in connection with "Pearl of the Army."

Here is another new idea which will be instituted on the Pearl White serial: Novelettes by Grey W. McConnell of each episode, about nine hundred words in length. These stories will be published under a two-column heading once a week with a single or double column illustration.

The newspaper advertising campaign is without doubt the greatest Pathe has ever put out.

Another new idea which Pathe will introduce in connection with "Pearl of the Army" is a series of cartoons drawn by the famous artist, Merle Johnson.



THE THOMAS A. EDISON STUDIOS
ANNOUNCE
For Release Week of Dec. 11th
A Five-Reel Dramatization of Elbert Hubbard's Renowned Preachment
A Message to Garcia
Featuring
MABEL TRUNNELLE AND ROBERT CONNESS
Why This Masterpicture will Make Money and Prestige for You—

"A Message to Garcia" is PRE-ADVERTISED because it is based on a literary classic that is known and admired everywhere.

It presents a masterly story of adventure, romance, intrigue and patriotism; a story evolved directly from the incidents narrated in Hubbard's immortal production.

"A Message to Garcia" was filmed in Cuba, which guarantees its distinctiveness and superior quality.

Make Arrangements NOW for Your Booking

And, while doing so, ask about "THE COSSACK WHIP" and "THE HEART OF THE HILLS," two superb Edison productions that now are being shown and that are being praised by Critics and Exhibitors everywhere.

Write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE
80 Fifth Ave., New York, and all principal cities.

FRANCIS J. GRANDON
FEATURE PRODUCER
SOME OF THE STARS I HAVE DIRECTED:
MARY PICKFORD, MME. PETROVA, HELEN WARE, EDMUND BREESE, VIOLET MERSEREAU, KATHLYN WILLIAMS
Address Hotel Marseilles, 103rd St. and Broadway, N. Y. C. Phone 7640 Riverside. (M. P. D. A.)

Selig

"TWISTED TRAILS" A gripping Selig Western drama with an all-star cast, including TOM MIX, BESSIE EYTON, AL W. FILSON, EUGENIE BESSERER and WILL MACHIN. Released in *regular* service, General Film Co., on Monday, December 11th.

"The Road to Fame"

A thrilling drama of heart interest with Robyn Adair. Released in General Film Service, Saturday, December 16th.

The Selig-Tribune

The World's Greatest News Film released in regular service of General Film Company every Monday and Thursday.

"The Country That God Forgot"

Book NOW in Kleine-Edison-Selig-Essanay Service

SIGNAL FILM CORPORATION Presents
The Supreme Favorite
HELEN HOLMES *in*
A LASS OF THE LUMBERLANDS
A SPECTACULAR MOTION PICTURE
CHAPTER-PLAY OF THE NORTHWOODS

Praised By All the Critics

Here's What they Say of the First Chapter:

"Indications point to a really original and entertaining continued photoplay. The popularity and daring of Helen Holmes certainly ought to make this serial a sure winner."—William C. Esty in Nov. 4th issue of MOTION PICTURE NEWS.

"The opening chapter gives the story an excellent start. The human interest of the drama is compelling and consistent with its surroundings."—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The initial chapter of this new serial is excellent. It is the best of its kind so far shown on the screen."—Willard C. Benson in Nov. 4th issue of EXHIBITOR'S HERALD.

Here's What they Say of the Later Ones:

"The second and third chapters bring in all the thrills foreshadowed by the first, with more thrown in for good measure."—William C. Estey in Nov. 11th issue of MOTION PICTURE NEWS.

"The second chapter of this dramatic serial is powerful in story and its dramatic situations are well done."—Willard C. Benson in Nov. 11th issue of EXHIBITOR'S HERALD.

"The shipwreck scenes are impressive, an actual shipwreck having been used. These later chapters are of great pictorial beauty."—Edward Weitzel in Nov. 11th issue of MOVING PICTURE WORLD.

In one single chapter of this amazing new Helen Holmes serial—"A Lass of the Lumberlands"—the following thrills can be seen: A Boiler Explosion—Election Day in a Lumbercamp—The Riot at the Polling Places—Two Rival Gangs in a Pistol Fight—a perilous Hand-over-hand Climb Along Telegraph Wires—The Burning of the City Hall—The Arrival of the Cavalry. Standing room is at a premium in the theatres running this chapter-play. Boom business at YOUR theatre. Book this spectacular chapter-play TODAY. Fifteen chapters—a new two reel chapter each week.

NOW Booking At All 68 Mutual Film Exchanges

Having Returned to His Home in Los Angeles After Weeks of Absence in the East, Roscoe (Fatty) Arbuckle, of Triangle-Keystone, is the Happiest Funny Man of Filmdom. Here is Mrs. Arbuckle (Minta Durfee) Holding Hands with Her Better Half (by Some 200 Pounds).

WITH THE MOTION PICTURE EXHIBITORS

FILM STARS AT BOSTON BALL

BOSTON, MASS. (*Special*).—The Boston Arena was thronged by more than 8,000 people at the annual "movie ball" given by the Motion Picture Exhibitors' League of Massachusetts on the night of Nov. 22. The chief attraction was forty screen stars who took part in the grand march and were then introduced one by one to the eager throng of film devotees, who were anxious to see how they looked in real life.

Among the stars who came from New York for the ball were: Vitagraph—Alice Joyce, Rose Tapley, Harry Morey, Adele deGarde, Charley Richmond. Fox Film—June Caprice, Stuart Holmes. International Grace Darling, Billy Howe. Unity Film—Margaret Gale, Eric Mayne. Thanhouser—Florence LaBadie, Doris Grey, Gladys Hulette, Harry Dentham, Ethyl Cooke. Kohman—Jack Sherrill. Sherman-Elliot Company—George Fawcett. Ivan Film—James Morrison, Frankie Mann, Zeno Keefe, Anna Nilsson, Louise Vale. Ralph Ince Company—Lucille Lee Stuart, Huntley Gordon. Unicorn—Paul Panzer, Edna Hunter, Doris Mitchell, E. K. Lincoln, Billy West. Universal—Violet Mersereau. Others present were King Baggot, Billy Quirk and wife, Wally Van, Ormi Hawley, Samuel Grant, and Captain Charles E. Kimball.

THEATER CASE UP

A hearing was held before Justice George A. Benton in Rochester, N. Y., Nov. 17, to decide wheher the completion of the work on the Piccadilly motion picture house could go on. John D. Wilcox had made application previously for a writ of peremptory mandamus directed to R. Andrew Hamilton, commissioner of public safey, and Edward J. Wheeler, Jr., fire marshal. If the mandamus were granted it would prevent any further work on the theater until the plans had been changed. It was alleged that the plans did not comply with the building code of the city. No decision was reached.

The Piccadilly Theater has been under construction for the past six months. It is to open this month with "Miss George Washington," a Marguerite Clark picture made by the Famous Players Company. This theater is located at the corner of Clinton Avenue and Mortimer Street. It cost about a quarter of a million dollars. The directors are known as the Clinton-Mortimer Corporation.

RECORD IN CHICAGO

In Chicago one day recently nine World-Brady pictures were simultaneously on view in ten theaters, as follows: Clara Kimball Young in "The Dark Silence," De Luxe and Marion; Clara Kimball Young in "Without A Soul," Beautiful Rose; "Paying the Price," Kozy; Lew Fields in "The Man Who Stood Still," Crawford; "The Weakness of Man," Wiley; Alice Brady in "The Gilded Cage," Harmony; House Peters and Gail Kane in "The Velvet Paw," Harding; Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce," Austin; and "Husband and Wife," with all-star cast, Oriental.

PROBING COMMITTEE WAITS.

After being postponed from Nov. 21 to Nov. 24, the committee of the Motion Picture Exhibitors' League that is probing charges against Lee A. Ochs, president of the Manhattan local, meets on Dec. 1 at 2 P.M. at the headquarters at 218 West Forty-second Street.

HELEN ARNOLD, who will be seen as Viola in "The Witching Hour," will return from a month's vacation and appear in a Paramount production soon.

METRO SERIAL FOR CHRISTMAS

Bushman and Bayne to Appear in "The Great Secret" in Fourteen Parts

Christmas Day is the date chosen by Metro Pictures Corporation for its release, simultaneously through all its exchanges, of the new first episode of the fourteen-part serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are starred.

The first episode of "The Great Secret" will be released in three reels. The remaining thirteen chapters will each be two reels long. The opening episode consists of two full reels of highly dramatic action, preceded by a prologue which is little more than half a reel in length. In this prologue all the characters are clearly identified and their motives fully set forth. Thereby the old-fashioned method, which slowed up the action, of "cutting back" to explain characters and motives is wholly done away with.

"The Great Secret" is presented by the Quality Pictures Corporation and produced by the Serial Producing Company. It will be released exclusively through the Metro exchanges in the United States, Canada, and Great Britain.

W. Christy Cabanne, for several years chief of staff to D. W. Griffith and Mr. Griffith's sole directing assistant in "The Birth of a Nation" and "Intolerance," is directing Mr. Bushman and Miss Bayne in "The Great Secret." Mr. Cabanne, besides acting as Mr. Griffith's right-hand man, directed more than twenty-nine five-reel pictures for Majestic, Reliance, and Fine Arts, including "The Lamb," in which Douglas Fairbanks made his screen debut, and many other features of equal merit.

As the name rather implies, "The Great Secret" is a mystery serial. There are many "stunts" interspersed through its twenty-nine reels.

The author of "The Great Secret" is Madame Fred De Gresac, whose story won in competition with 176 men writers of more than considerable fame.

All of the business angles of the production of "The Great Secret" are under the personal charge of Simon Fleisher.

Chief of staff to Mr. Cabanne is E. J. Huntington, whom Mr. Cabanne brought on with him from the Pacific Coast.

Eugene Thurston is assistant director to Mr. Cabanne, and William Fildew, the famous cameraman of the Fine Arts studio, is the knight of the crank for "The Great Secret." J. Youngdeer is assisting Mr. Cabanne in the actual scenarization.

With Francis X. Bushman playing the role of William Strong and Miss Bayne the part of Beverly Clark, the cast proceeds: Edward J. Connelly, F. R. Stanton, Helen Dunbar, John Clark, William Calhoun, Lillian Sullivan, Belle Bruce, Dorothy Haydel, Sue Balfour, Mathilde Brundage, Charles Fang, Thomas Blake, and Charles Ripley.

The first episode of "The Great Secret" is graced by the appearance of eight of the best known American lightweight pugilists: "Kid" Broad, "Jack" Goodman, "Bert" Keyes, "Spike" Robinson, "Jim" Quinn, "Ed" Kelly, "Paddy" Sullivan, and Monte Attell.

PICNIC PLACE FOR FILM PLANT

An important move in the motion picture producing business was made last week by the Frank Powell Producing Corporation, when it leased for a term of years Donnelly's Grove and Pavillions on the water front at College Point. The grounds comprise fourteen acres. The building, which has a working floor space of 16,000 square feet, will be used for a studio.

ADELE LANE

Address care DRAMATIC MIRROR.

HARRY SHERMAN TALKS ABOUT THE STATE RIGHTS PLAN

"Fine Thing if Producers Will Supply Pictures that are Right," He Asserts

Harry A. Sherman, president of the Sherman-Elliott Company, is firm in his declaration that the State right method of film distribution is a fine thing, providing the pictures handled in that way are worth while. Otherwise, he believes, it will not prove a successful plan.

"I do not think that the five-reel photoplay, unless it is much better than the average program picture, would pront the State right buyer," said Mr. Sherman, "unless it should be of a sensational character; and that sort of picture, we at least, will have nothing to do with. This implies, then, that the most successful motion picture for State right purposes would be the spectacle, such as 'Intolerance,' or the pic ture with intense human interest, such as 'The Birth of a Nation.' There are others, of course, which it seems to me would suit admirably. But the picture must be good, and if it is by some prominent author, so much the better. To my mind the play is the thing. As to stars, I think their day is fast waning. If you will recall, there were no great stars in the majority of the most successful big pictures.

"A great deal," he continued, "rests with the exploitation of a film. Take our own experiences, for example: in exploiting one great production we went to many small town places that most New Yorkers probably have never even heard of. There was McCook, Neb., for instance. It was just a little town, miles from a city, but they were tickled to death when we brought them a big production. But we advertised it like a circus, as to extent, I mean.

"In two days we took in $2,700, something that was unprecedented there. If some of the big legitimate shows were taken out in that way it would pay.

"But a man must have a certain amount of 'sporting blood' in this business. No one can accurately judge the value of a film in advance. When 'The Birth of a Nation' was up for sale I offered $40,000 for it. After I had seen it I raised the bid to $100,000 and finally secured it for $150,000. If I had paid $500,000 I would have made money on the picture. If the producers could have foreseen the value of the film, do you suppose I could have purchased it for the sum mentioned?

"But it is impossible to guess or estimate accurately. Given a good, appealing picture there is a fine chance to come out ahead. In seven years we have never lost a dollar; sometimes we broke even only. But the State right buyer who uses common sense and judgment is unlikely to lose. The advantage lies with the man who can buy for twenty-five or thirty States, as we do, of course. As to prices, $50,000 means nothing nowadays in the picture business.

"I go largely on how a picture appeals to me, basing my price on an admission rate of 25 to 50 cents. The trouble with many exhibitors is that they are in a rut, afraid to go above their old price of 10 cents. But the day of bigger prices for admissions is here. If a big spectacle is good it can get $2 prices. But I repeat it must be a good picture.

"Some years back, when we handled Vitagraph's 'The Christian' in Minneapolis, asking one exhibitor $1,250 for the week's run, he was astounded. But, in addition we told him he would have to contract to spend $500 on publicity, and also put out 1,600 sheets of advertising paper. Well, he charged 25 cents. The first time it had been done in Minneapolis. And he took in $7,000 in the week and cleared about $2,000. It was a good picture and proved itself.

"I believe that 'The Crisis' will be a winner. Already we have cleared ourselves on the film. We are advertising it widely. That is essential. I would never advise a State right buyer to spend his last dollar in purchasing a production. He must have a reserve fund for exploitation.

"Our method with 'The Crisis' is to handle it ourselves from Illinois west. In the East we are releasing it to State right buyers. Where we play the show on the road, we do so on a percentage basis only. We expect to have ten companies, carrying about twenty-five men each, of 'The Crisis' out in January. We have six 'Ramona' and eight 'Birth' companies now on the road. You can estimate the extent of our organization when I tell you that our Minneapolis payroll per week reaches $18,000. We have, for instance, two hundred musicians on our staff."

Harry Sherman impresses one at once with his clean cut and direct business methods. Also he is evidently ready, in the vernacular of the street, to "take a chance" on whatever seems like a good proposition. That he has made good evidences that he has sound judgment, which he couples with strict fairness in his business dealings.

HOLMES TRAVELS IN EGYPT

Burton Holmes, in his Weekly Trips Around the World, is taking his Paramount travelers through some of the most interesting countries at the present time, and in his forty-fourth trip, which is to be released Dec. 4, he goes to the Lower Nile, in which he takes you back to that land which was in reality the Cradle of Civilization.

Following his trip to the Lower Nile, Burton Holmes in his forty-fifth series of Weekly Trips Around the World takes his fellow journeyers to the Upper Nile, where some of the most interesting travel pictures ever screened are shown.

They are the Stars of the clean, catchy, captivating

CHRISTIE COMEDIES

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is the Newest Christie Comedy released on the

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December 4th

A new Christie Comedy is released each week thru foremost independent exchanges of United States and Canada. Write or wire for bookings on these money-makers

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RICHARD RIDGELY
AT LIBERTY
Current Release—Kleine-Edison-Selig-Essanay—"THE HEART OF THE HILLS"
Coming Release—Paramount Pictures—"THE MARTYRDOM OF PHILIP STRONG"

YORKE-METRO STUDIOS—HOLLYWOOD'S HOME OF ARTISTIC PICTURE PRODUCTION

Where the Presiding Genius, Fred Balshofer, Bids You Welcome, and Where You Are Greeted by Harold Lockwood's Smile and by the Charming May Allison and Other Well-known People of the Films

By Mabel Condon

IT has its home on Gordon street in Hollywood, just a block from Sunset Boulevard and when you turn off this automobile thoroughfare, you're there. A huge sign that stretches its broad letters across the face of the wide building, green with white trimming, tells you so. You park somewhere back of the Balshofer green car that is apt to be standing serenely in the space guarded by the forbidding notice "Don't Park Here."

A nice-looking building is that of the Yorke-Metro plant and a genial atmosphere pervades it; visitors seem always to be welcome. Fred Balshofer, who is president and general manager of this branch of Metro activities, is "ye host" of the studio, and always there is the radiating smile of Harold Lockwood and the likable personality of May Allison as a substantial foundation for the fact that you're welcome. There are other names on the "you're welcome list," and Lester Cuneo is amongst the first of these. Lillian Hayward also figures, as her service in Yorke-Metro pictures is an important one. William DeVaull of "Intolerance," Director Jay Hunt, a co-director on "Civilization," Richard V. Spencer, scenario editor, and—by no means the least important—Bennie Zeidman, manager of publicity, are other names which stand for specific accomplishment at this film plant.

Fred Balshofer Proves a Wise Manager

Mr. Balshofer, in his expert knowledge of photography, and with his directorial experience, is a wise manager of Yorke-Metro activities. So he was fully qualified to desert his managerial desk, during the past two months, for the director's megaphone with the result that the "Pidgin Island" five-reel picture just completed and featuring the Yorke stars Harold Lockwood and May Allison, is said to be one of particular distinction, and of especial credit to the ability of Mr. Balshofer.

Making Yorke-Metro pictures is a task which carries with it a considerable amount of pleasure. Monotony is one of the qualities which does *not* distinguish this studio, and so President Balshofer sees to it that variety is the key-note of happy occupation at this film plant.

If the company has worked hard and long for days at the studio, a trip, that is one of restful pleasure as well as active accomplishment is planned by Mr. Balshofer with the result that much excellent film footage is acquired as well as new inspiration afforded the members of his company. Thus was the Yorke Company's recent ten days at Monterey, near San Francisco, one of advantage to company and picture and in the same spirit a trip to New York for the holidays is being discussed—and maybe, afterward, a month in the Hawaiian Islands.

EXTERIOR OF YORKE-METRO PACIFIC COAST STUDIO.
Lillian Hayward About to Report for Her Day's Work.

Yorke-Metro Studios Are Models

Just far enough away from the general route of studio locations to be seclusively exclusive, with every studio-want filled and every facility for making pictures of the very best, the Yorke-Metro plant is one of model equipment. Its workmen were chosen on the count of ability alone rather than on that of "For how little remuneration can we obtain cutters, photographers, dark-room workers, etc?" The result is efficiency in the individual lines which go to make up a satisfying whole—and which you know by the name "Yorke-Metro."

A REHEARSAL CONFERENCE.
Left to Right: Producer Fred J. Balshofer, May Allison, and Harold Lockwood.

SNAPSHOT OF YORKE-METRO STAGE.
In the Foreground: Harold Lockwood, May Allison, Richard V. Spencer.
In the Background: Producer Fred J. Balshofer, Charles P. Stallings, Jay Hunt, and Lester Cuneo.

DIRECTOR JAY HUNT IS STRICT BUT WELL LIKED

Yorke-Metro Has Capable Men in Charge of Important Features

Jay Hunt recently joined the Yorke-Metro studio in capacity of director. He was born in Philadelphia and received his education at a public school, the Central High School, and University of Pennsylvania. As a boy he displayed talent for drawing and spent one year at the Academy of Design and two years as a student at law. His days were occupied with the crayon and charcoal, his nights with the profound wisdom of "Blackstone" and "Coke upon Littleton." His parents were ardent admirers of the drama and regular patrons of the theater, and he, in early youth having become inoculated with the lure of the footlights, finally tired of his law studies and his etchings, determined upon a stage career. He succeeded in obtaining an engagement as a light comedian with Mrs. John Drew, the mother of the present John Drew, whose stock company at that time included Louis James, Maurice Barrymore, Otis Skinner, Georgie Drew Barrymore, John Drew, Roland Reed, and Matt Snyder, and remained three years in her stock company. For two years he was principal comedian and stage director for Kiralfy Brothers' "Black Crook" and "The Ratcatcher" companies. Mr. Hunt was then comedian and producer for E. H. Sothern in his first starring tour, and he has enacted several of the principal comedy parts of the plays of Shakespeare, Sheridan Knowles, Brinsley Sheridan, and others of the classic drama. Having participated in comic opera, he sang the roles of Dick Deadeye, Bunthorne, Lorenzo, etc. For many years he was manager of the Boudoin Square Theater and Howard Athenaeum, Boston, Mass. He is the author of the plays "Time Will Tell," "A Scarlet Sin," "Down by the Sea," "The Master Workman," "A Crown of Thorns," and "Hearts of Gold." He directed William Farnum in the first part he ever played upon the stage. The occasion was Hunt's drama. "Time Will Tell," and Farnum was cast for a night watchman on an East River pier. Young Farnum showed great aptitude and talent even as a beginner, and shortly afterwards became the leading man in Hunt's Stock company.

In 1910 Jay Hunt was engaged by Albert E. Smith as a director for the Vitagraph Company; the first picture under his direction was "Her Hero," with John Bunny, Flora Finch, Kate Price, and Lillian Walker. He remained two years with the Vitagraph Company;

(*Continued on page* 40.)

YORKE-METRO :: QUALITY-METRO

Mishkin Art Co., L. A.

FRED J. BALSHOFER

President and General Manager

RELEASING EXCLUSIVELY THROUGH METRO EXCHANGES

LATEST RELEASE

Harold MacGrath's novel, "Pidgin Island, "starring HAROLD LOCKWOOD and MAY ALLISON.

IN PREPARATION

James B. Hendryx's novel, "The Promise," and Clarence B. Kelland's novel, "The Hidden Spring."

Adaptations and Direction Personally Supervised by FRED J. BALSHOFER

STUDIOS—
HOLLYWOOD, CALIF.
NEW YORK CITY

OFFICES—
Longacre Building,
NEW YORK CITY, N. Y.

GIFTED MAY ALLISON BORN ON GEORGIA PLANTATION

Charming and Talented Star of Yorke-Metro Company Began as Opera Singer

May Allison, who is counted not only one of the most gifted stars of the stage, but one of the screen's most beautiful young women, was born on a plantation in Georgia. It is a town in itself, this plantation, and there is little else but "Allison" around. Miss May was educated in a private school in Cleveland, Tenn., and attended a finishing school in Philadelphia. As a young girl, she had an ambition to be a grand opera prima donna. She possessed a rare lyric soprano and had several years in voice culture. When she was eighteen years old she wrote a light opera, called "The Life of Moses," in which she had the leading role and which was produced in her native town by amateurs.

This proved the turning point in Miss Allison's life. Against the protests of her family, she declared that she was coming to New York to go upon the stage. When they found they could not dissuade her in her plans, her mother agreed to accompany her. She presented herself in the offices of Henry W. Savage, who was then preparing to produce "Everywoman." It will be remembered that this production was one of distinct and convincing type, and Miss Allison first played the role of Vanity, but soon afterward was given the coveted part of Beauty.

The following season she joined Ina Claire in "The Quaker Girl," and became her understudy, later playing the principal role. The following season she was engaged to play the ingenue lead in "Miss Caprice," in which De Wolf Hopper was starred. Her future was assured. Miss Allison then had her first leading role in "Apartment 12 K," which had a brief run at the Maxine Elliott Theater. It was a bad season for the spoken drama, and Miss Allison, like many another artist of the stage, was attracted to motion pictures.

The Famous Players Company was casting at that time for "David Harum," and Miss Allison secured a prominent role in the cast. It was William H. Crane, who was starred in this feature, who introduced Miss Allison to Mr. Lockwood, an incident which resulted in their association as co-stars. Miss Allison next appeared with Edith Wynne Mathison in "The Governor's Lady." She played in several other big features, and then became identified with the American-Mutual program, having the stellar role in "The House of Scandals" and other American features.

Since joining the Yorke-Metro Pictures Corporation, Miss Allison has been starred with Mr. Lockwood in "The Come-back," "The Masked Rider," "The River of Romance," "Mister 44," "Big Tremaine," "Pidgin Island," and is now actively engaged in the picturization of "The Promise."

May Allison is now a typical Californian, although she has only been a native of the Western Coast for the past six months. That which typifies her as a daughter of the Golden State is the bungalow she recently leased, located in the heart of Hollywood, the residential district of the film colony. Nine out of every ten Californians occupy bungalows, and natives are generally identified in this manner. Her bungalow is situated within four blocks of the Yorke studio, where the Harold Lockwood and May Allison Metro pictures are being staged.

CHAS. P. STALLINGS ADDED

A recent acquisition to the forces of the Metro Yorke Hollywood studio is Charles P. Stallings, who is acting in the capacity of assistant to Producer Fred J. Balshofer, director of the Harold Lockwood-May Allison feature productions.

Before joining the Yorke studio Stallings was affiliated with the American company in Santa Barbara during the time Harold Lockwood and May Allison were making Mutual pictures. He then joined the Morosco studio in Los Angeles as technical director, where he remained until engaged by the Yorke studio.

1. May Allison and Lester Cuneo in a Dramatic Scene. 2. Virginia Corbin, the Unusual Four-Year-Old Child Actress. 3. Crane Wilbur Visits Harold Lockwood and May Allison. 4. Working on the Yorke Picturization of "The Promise." 5. Harold Lockwood Playing "Cameraman" and May Allison Acting the Part of an Actress. 6. Lillian Hayward and Her Car. 7. The Yorke-Metro Cutting Department.

HAROLD LOCKWOOD HAS HAD INTERESTING CAREER

From Mercantile Life He Entered Film Field and Rapidly Became Star

The career of Harold Lockwood is an interesting one. He was born in Newark, N. J., and was graduated from high school there shortly before his parents removed to Brooklyn. After matriculating from Columbia University, he engaged in the wholesale dry goods business. His success in this field was not startling and he soon tired of commercial life. Being fond of out-of-door sports, and especially horseback riding, he arranged to go West and seek a place on a ranch. He confided this fact to a friend, who suggested that, being a good-looking chap and expert in athletics, it would be advisable to try for a place with a motion picture company which was just then sending some young men to the Far West.

Mr. Lockwood was unusually successful, obtaining an engagement in his first application at the Rex-Universal studio. After appearing with that company and attracting attention for his excellent work, he received several offers from other companies. He accepted a place with the Nestor-Universal Company, but left them soon afterward to join the 101 Bison Company, of which Mr. Balshofer, his present employer, was the organizer and leading spirit. From there he went to Selig and then to the Famous Players.

With the last-named company Mr. Lockwood was Mary Pickford's leading man in "Tess of the Storm Country," "Hearts Adrift," and other notable productions. He was also Marguerite Clark's leading man in "Wildflower," with the Famous Players.

When Mr. Lockwood left the Famous Players and joined the American staff, Miss Allison was engaged to play opposite him. They have worked together ever since. Among some of the notable features they made on the American program are "Lilio of the South Seas," "The Other Side of the Door," "The End of the Road," and "The Little Lieutenant."

Since joining the Metro Pictures Corporation Mr. Lockwood has been starred with Miss Allison in "The Comeback," "The Masked Rider," "The River of Romance," "Big Tremaine," and "Pidgin Island."

COMPLIMENTED BY AUTHOR

Harold MacGrath Wires Stars of Yorke-Metro Production

Harold MacGrath, the prominent American author, recently wired Harold Lockwood and May Allison expressing his approval of General Manager Fred J. Balshofer's selection in casting them for the two stellar roles in the Yorke-Metro picturization of his book, "Pidgin Island." MacGrath's telegram in part read:

"I am not very much of a film fan, but I have seen you both in several screen successes and am forced to admit that you have won me over with your fine clean-cut characterisations. When I learned that you both were cast to appear in a film adaptation of my "Pidgin Island," I sighed with great satisfaction: I feel assured that you both will do more than full justice to my book and that the picturization will be a credit to all concerned. I shall watch with interest for the New York presentation of 'Pidgin Island' and will be delighted to wire my criticism of same at that time. Here's hoping that you have all the luck in the world while staging 'Pidgin Island.'"

The Yorke-Metro adaptation of "Pidgin Island" was prepared by General Manager Fred J. Balshofer and Richard V. Spencer.

HAROLD LOCKWOOD

MAY ALLISON

HAROLD LOCKWOOD

AND

MAY ALLISON

Starring in a Series of Yorke-Metro Productions

CURRENT RELEASES

"THE RIVER OF ROMANCE" "MISTER 44"
"BIG TREMAINE" "PIDGIN ISLAND"

IN PREPARATION

"THE PROMISE," from the novel by James B. Hendryx.
"THE HIDDEN SPRING," based on the novel by Clarence B. Kelland.

YORKE-METRO STUDIO - - - - HOLLYWOOD, CALIF.

EXHIBITOR PRAISES FRED J. BALSHOFER

Yorke-Metro President, as well as Stars, Applauded by Prominent Showman

Fred J. Balshofer, president and general manager of the Yorke-Metro Company, recently received a flattering letter from L. F. Morris, the exhibitor, who controls the Empress Theater in Sacramento, Cal. In this letter Mr. Morris applauded Balshofer for his ability as a producer, having the recent Yorke-Metro release, "The Masked Rider," in mind at the time. He also spoke enthusiastically of the recent work of Harold Lockwood and May Allison in "Mister 44," staged by Henry Otto.

This letter continued to say: "A happy combination like Harold Lockwood and May Allison, who symbolize youth, romance, and beauty, is what my audience is continually clamoring for—give us more pictures of their kind and my patrons will leave my theater satisfied to return again the next week. Harold Lockwood's smile is becoming as well known in Sacramento as the daily addresses of William Jennings Bryan."

Harold Lockwood, the good-looking Yorke-Metro star, has cultivated a smile that earned for him the studio title of "Smiling Harold Lockwood." His smile is of the genuine variety—spontaneous as well as contagious. If something goes wrong, Harold smiles, and those in trouble can't help but join him. His philosophy is, "A smile is always better than a grouchy stare. You can always get better results if your mind is in a happy condition. A dramatic disposition is very detrimental to your physical condition: One with such a disposition is subject to worriment, wrinkles follow—Why worry? Everything happens for the best. The old adage, 'laugh and the world laughs with you, cry and you cry alone,' hits the truth nine times out of ten."

THE GREAT SMUGGLING SCENE FROM "PIDGIN ISLAND."
A Yorke-Metro Picturisation of Harold MacGrath's Novel, Now Being Made at the Yorke Studios, Hollywood, Cal. Harold Lockwood and May Allison Are Stars in this Picture.

BENNIE ZEIDMAN A FILM PROTEGE

Everybody Knows the Yorke-Metro Publicity Manager as a Hustling Worker

Bennie Zeidman has made few changes in his several years' affiliation with the film industry, but those changes he has made have all been by way of advancing him in "the business of life," not to mention "the business of film-making," as both terms are synonymous with the career, past and future, of Bennie.

Carpenter, L. A.
BENNIE ZEIDMAN,
The Live Wire Publicity Manager for Yorke-Metro.

If the industry itself can be said to have a protege, surely that protege is Bennie Zeidman. Everyone knows him; everyone likes him; everyone would go a little, or big, way out of his way to do Bennie a favor. But the favors Bennie asks are seldom, or never. Anything anybody ever does for him carries with the doing a real reason why it should be done.

Expert of publicists is this manager of Yorke-Metro activities. He came to this studio less than four months ago, after a two-year affiliation with D. W. Griffith and the Fine Arts studio. The latter activity followed Bennie's service with a New York company and into which he promoted himself after his initial three years or more with the Lubin Company in Philadelphia. It was here that he became film-world-known as "Bennie of Lubinville," which title will remain with him throughout the years of future accomplishment.

A booster for all whom he calls "My friend," a help to everybody on every occasion possible, and a most able publicity manager is Bennie Zeidman.

TONY GAUDIO IS NEAR TOP OF LIST OF PHOTOGRAPHERS

Is Now Filming Harold Lockwood and May Allison Pictures for Yorke-Metro

Among the recognized photographic artists in the film profession the name of Tony Gaudio, who is filming the Harold Lockwood-May Allison Yorke-Metro pictures, nears the top of the list. A Roman by birth, Tony, before coming to the United States, ten years ago, was head cameraman and laboratory chief for the foreign Ambrosio studios. His first American engagement was with the Alfred Simpson Company, where he had charge of their colored slide factory. A year later he accepted the position of laboratory chief for the Vitagraph, and then joined the Imp in a similar capacity during the time Mary Pickford, Owen Moore, Thomas H. Ince, and King Baggot were working under the same roof. James Kirkwood, then director with the Biograph, sent for him, and he photographed a number of the Klaw and Erlanger productions in which Blanche Sweet and Henry Walthall were the stars. When the Biograph closed down, Tony Gaudio returned to the Universal as their chief cinematographer. A little later, which was in June of this year, he was approached by President and General Manager Fred J. Balshofer, to join the latter's Yorke studio. The offer was a very flattering one and, anxious to come to California, Tony signed a contract with Mr. Balshofer. His first picture was "Mister 44," based on the E. J. Rath novel of the same name, in which Harold Lockwood played the title role, followed by "Big Tremaine," by Marie Van Vorst, "Pidgin Island," by Harold MacGrath, and is now at work on "The Promise," taken from the book of the same name by James B. Hendryx. He is very artistic and is therefore a good mate for Producer Fred J. Balshofer, who is an esthetic director. Tony is well known in the film trade, and his real first name is "Gaetano." He has just purchased a new automobile, and recently remarked, "Rome was never like this!"

MANY ROLES PORTRAYED BY LESTER CUNEO OF YORKE-METRO

Has Played Varied Parts During His Active Career on Screen

Lester Cuneo, celebrated for his unusual portrayals in the support of Harold Lockwood and May Allison in Yorke-Metro productions, was born in Chicago, and is of Italian parentage, his parents claiming Genoa, Italy, as their birthplace.

Cuneo, after having finished his elementary schooling, entered the Culver Military Academy, and later received an appointment to West Point, which he declined for one of the many flattering stage offers, much to the disappointment of his family.

His first public appearance, when at the age of seventeen, was with Olga Nethersole in "Carmen," "Camille," "The Second Mrs. Tanqueray," and "Sapho."

He was then engaged as leading man for a Winnipeg stock company and followed this engagement with a season at Lincoln, Neb. From dramatic stock he went to musical comedy, in which he proved to be very successful, later starring in "The Girl Question," "Forbidden Land," and "The Time, Place, and the Girl."

After these successes he reurned to dramatic roles, in such roles as "The House Next Door." While in stock Mr. Cuneo played no less than two hundred and fifty different characters.

His first film engagement was with the Selig studio, playing leads and heavies. He holds the distinction of playing in the first series of Western pictures ever screened. This was at the Selig studio in Kenyon, Colo. Never having ridden horses, Mr. Cuneo found this engagement a trifle difficult, but in a short time he became famous for his broncho riding, steer roping, and relay racing. However, let it be known that this equestrian art was not attained without suffering a number of mishaps, none of which proved to be serious. Among the most successful of these plays were "The Law and the Outlaw" and "The Sheriff and the Rustler."

After leaving Selig, Mr. Cuneo accepted an engagement with the 101 Ranch Company. He directed, wrote, and played his own leads, and proved to be very successful. As a result of this success, the Essanay studio sent for him to play principal parts. He worked for seven directors at one time, playing leads, heavies, and comedy parts. Among his first Essanay feature pictures were "The Ladies' World" series, "The Slim Princess," "In the Glare of the Lights," "Graustark," and "George Ade's Fables." He left the Essanay with Francis X. Bushman to join Mr. Balshofer, who then formed the Quality-Metro Company. Some of Cuneo's pictures with Bushman included "The Second in Command," "The Silent Voice," "Pennington's Choice," "A Corner in Cotton," and "A Virginian's Romance." He was then transferred from the Quality to the Yorke-Metro studio, playing prominent parts in the support of Harold Lockwood and May Allison.

Very few actors have ever portrayed such a variey of parts with Cuneo's success.

Since joining Harold Lockwood and May Allison, Cuneo has appeared to great advantage in "Mister 44," "Big Tremaine," "Pidgin Island," and at the present time he is absorbed in "The Promise," based on the popular novel of the same name.

THE SPONTANEOUS HAROLD LOCKWOOD SMILE.

RICHARD V. SPENCER IS ENGAGED BY BALSHOFER

Has Charge of Yorke-Metro Scenario Department; is Active Worker

Richard V. Spencer, whose recent Ince-Triangle play, "The Deserters," received enthusiastic recognition from the press and the public, has been engaged by Fred J. Balshofer to take charge of the Yorke scenario department. Mr. Spencer collaborated with Producer Balshofer on the picturization of Harold MacGrath's "Pidgin Island," and recently completed the adaptation of James B. Hendry's "The Promise." He is now at work on "The Hidden Spring," by Clarence B. Kelland. Mr. Spencer is, perhaps, the first author who gave motion pictures serious consideration. This was in the primitive days of the New York Motion Picture Company, when the 101 Bison, Broncho, and Domino, one and two reel releases were first started. Spencer was their first scenario editor, and has over six hundred produced stories to his credit. He remained with Thomas H. Ince until recently and then took a much needed vacation, touring the Northwest and camping outdoors. Upon his return to Los Angeles he met Harold Lockwood, who immediately acquainted Balshofer with the fact that Spencer was in town. Twenty-four hours later his name was added to the Yorke-Metro payroll.

Lillian Hayward's Fine Work

Lillian Hayward, who makes her Metro debut with Harold Lockwood and May Allison in "Big Tremaine," followed by "Pidgin Island" and "The Promise," has been engaged by Fred J. Balshofer to appear in a series of Yorke productions. Miss Hayward has earned a brilliant reputation for her fine dramatic characterisations, and until recently was affiliated with the Selig California studio.

It was with the Selig studio five years ago that she made her first screen appearance. Previous to this she was a prominent member of the speaking stage.

It was due to Harold Lockwood's knowledge of her dramatic ability that General Manager Balshofer sent for Lillian Hayward. She had played with him while the Yorke star was appearing in Selig dramas a few years ago.

PRODUCER FRED J. BALSHOFER EXPLAINING A DRAMATIC SCENE TO HAROLD LOCKWOOD, WITH DIRECTOR JAY HUNT IN THE ROLE OF "THE CONFIRMER."

Lester Cuneo

Principal 'Heavy' Man

WITH

HAROLD LOCKWOOD

AND

MAY ALLISON

IN

Yorke-Metro Productions

CURRENT RELEASES

"THE RIVER OF ROMANCE" **"MISTER 44"**
"BIG TREMAINE" **"PIDGIN ISLAND"**

NOW IN PREPARATION

"THE PROMISE" **"THE HIDDEN SPRING"**

YORKE-METRO STUDIO—HOLLYWOOD, CALIF.

Lillian Hayward

Playing Character Leads

With HAROLD LOCKWOOD and MAY ALLISON in Yorke-Metro Productions

Current Releases—"Big Tremaine," "Pidgin Island"
In Preparation—"The Promise," "The Hidden Spring"

Five Years With Selig Studio **Yorke-Metro Studio, Hollywood, Calif.**

Tony (Gaetano) Gaudio

Head Photographer of the Harold Lockwood and May Allison Yorke-Metro Productions

Current Releases—"Mister 44" "Big Tremaine" "Pidgin Island"
In Preparation—"The Promise" from the novel by James B. Hendryx
"The Hidden Spring" from novel by Clarence B. Kelland

Yorke-Metro Studio—Hollywood, Calif.

NEWS AND GOSSIP OF FILM ACTIVITIES ON THE COAST

Matters of Moment in the Week's Work in California Studios

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*).—Ask William Duncan what he considers "just a little exercise." With his eyes sparkling with the joy of life, he told of buffeting the briny waves from the long pier at Santa Monica to Venice and back—and this Leander of the Western Vitagraph Company had no Helen to reward him for this five-mile swim, in November! This may sound fishy in New York, but please consider the climate of California.

Clarissa Selwynne, whose record for characterization covers many years of two continents, is earning her daily bread by working twenty-two out of the regulation number of hours. During the day she is at the Selig Zoo, and at night plays a diametrically opposite type of character in Miss Barnsdell's company at the Little Theater in "Papa," a lively comedy by Zoe Atkins.

The Christie Film Company this week shipped the first Christie comedy to the Philippines.

Frank Borzage is playing opposite Mae Murray in her newest screen play, "The Mormon Girl," the sort of a forty-niners' production that the Laskys know best how to gild. Mr. Borzage is enjoying himself galloping around on bucking ponies, 'neath golden California sun rays, for the benefit of "Old One-Eye" to record it.

Al. G. Christie has just finished a William E. Wing story that sounds interesting "Black Hands and Soap Suds." The principal black-handers are Billie Rhodes, Harry Ham, Harry Rattenberry, Betty Compson, and Eddie Barry. George French, an elongated person wearing a silk hat and a monocle to the Turkish bath in the play, carries the "plot" planted on his sheet, a vicious-looking black hand.

William Wolbert, the resourceful Vitagraph director, has reported to the studio to begin work on the absorbing five-reel feature, "Aladdin of Broadway." Mr. Wolbert has laid off while having a painful little operation performed on his tonsils.

Paul C. Hurst, associate director at the Signal studios, last week took a portion of the Helen Holmes company to El Portal in the Yosemite Valley to make exterior scenes for the eighth and ninth chapters of "A Lass of the Lumberlands." In addition to Miss Holmes, the company comprises Leo D. Maloney, William Brunton, William Behrens, Charles Wells, Clyde Rob, Robert Phelan, the cameraman, and various technical men.

Jay Dwiggins, the comedian of the Eastern Vitagraph Company, known as "Bunny's Little Brother," is in California to absorb the climate and imbibe health. But Mr. Dwiggins is not only absorbing climate and health, for he has been gobbled up by a very well-known company and will again face the batteries of cameras in a very short time.

That former Ince-Triangle director who has to his credit that inimitable high comedy, "Bullets and Brown Eyes," in which Bessie Barriscale was the coquetting star, Scott Sydney, is very anxious to see the success of his pet hobby of the present, the ball to be given on Thanksgiving night by the Motion Picture Directors' Association. He announces as one special feature of the ball that Victor Schertzinger who wrote the music score for "Civilization," has composed and dedicated to the M.P.D.A. two special dancing numbers, a two-step and a waltz. This bewitching music will be first tried out at the above ball at the Alexandria, and will be played by a special orchestra led personally by Mr. Schertzinger.

J. P. McGowan, director general of the Signal Film Company, has secured the exclusive privilege to make scenes at Fiesta Park, Los Angeles, at the series of football games to be held there this season.

Edith Storey has invested some of her Vitagraph gold in a new car, a beautiful Scripps-Booth: its chassis is of a royal purple, the body black, and the wheels of a dazzling white. As Miss Storey is an expert chauffeuse, you may be sure she is enjoying life to the nth power, swooping around these alluring California highways.

Rollin S. Sturgeon, for so long a time identified with the Vitagraph Company, has been roped in by the Famous Players-Lasky Company, and his first production will be staged at the Hollywood studios.

Otto Lederer, that sterling Vitagraph character leading man, offered his services to design the costumes for the players in "Aladdin of Broadway." With alacrity Business Manager William S. Smith accepted the timely offer, and Mr. Lederer says, "It is to keep me out of mischief," but his love of colors and of anything pertaining to characterization betrays his real desire for the work. It is rather a striking commentary on the alleged worthlessness of some players when outside of their own bailiwick.

Leon Perdue, a little gentleman of color, is playing opposite Little Mary Sunshine, the Balboa starling. Mary is so fond of her leading man that she tried to wash off the black skin of him, firmly persuaded of the fact that so nice a little boy could not possibly be of a dyed-in-the-wool fast black.

Fred J. Balshofer has secured a series of very attractive Harold Lockwood-May Allison scenes along the Monterey coast, where the outdoor pictures of Harold MacGrath's "Pidgin Island" were taken by the Yorke-Metro Company. There were many accidents, several interesting delays waiting until the waves could behave, as Producer Balshofer wanted them to do it, and delaying a scene until Harold Lockwood can teach May Allison to swim, but there were many very pleasant experiences as well. The Del Monte Hotel gave an elaborate dinner in honor of the company, there was an al fresco picnic at Point Lobus, followed by a lively story-telling hour; the celebrated Carmel Colony, where a majority of our famous paintings are completed, played as hosts at an informal tea, and during the making of many of the scenes the company had as audience a representative group of California's society set now wintering at the fashionable Del Monte Hotel. Truly the Yorke-Metro Company is getting more than beer and skittles in its career.

BETWEEN SCENES AT MONTEREY, CAL., WHERE THE YORKE-METRO COMPANY STAGED THE EXTERIORS FOR "PIDGIN ISLAND."

Left to Right: May Allison, Producer Fred J. Balshofer, and Harold Lockwood, the Yorke Star.

BLACKTON SUPERVISES ALL VITAGRAPHS

His Idea is to Start at Beginning and Follow Productions Through to Release

To Commodore J. Stuart Blackton, producing genius of the Greater Vitagraph, belongs the credit in a large measure for the concern's success as a complete producing and distributing unit. Undoubtedly the biggest factor for the hearty reception accorded Vitagraph productions, released through V. L. S. E., has been the care displayed in each picture from beginning to end. Commodore Blackton's ideas are expressed first in the form and continuity of the scenario. With Colonel Brady, head of the scenario department, he takes up each script assigned to a director and considers it scene by scene.

When a production is cast Commodore Blackton is always consulted. Very often a substitution is made at his suggestion that greatly improves the *dramatis personæ* of the picture.

During the taking of "The Battle Cry of War," which is going to be a special release through Vitagraph-V. L. S. E., he still found time to write several scripts as well as keep a watchful eye upon all of the productions under way.

Judged solely by "The Battle Cry of Peace," without reference to the big things he has done in the production of "The Battle Cry of War," J. Stuart Blackton has demonstrated that he possesses the faculty of determining what the public wants even before the people themselves have awakened to a realization of their desires.

SERIALS AND SHORT REELS

"PEARL OF THE ARMY."

Serial Drama Featuring Pearl White. Produced by Astra. Under the Direction of Edward José. Released Dec. 3 by Pathe.

Pearl Dare ..... Pearl White
Capt. Brent ..... Ralph Kellard
Major Brent ..... Theodore Roberts
Bertha Boag ..... Maria Wayne
Col. Dare ..... Frank T. Closton

The first three episodes which start Pearl White on her perilous way through the new Pathe serial, "Pearl of the Army," promise more hair-raising situations and narrower escapes than she encountered in her career as the persecuted "Pauline." In this story she is the center of a drama dealing with preparedness (a theme without which no serial of these days could easily be written), which is introduced by flashing views of Charles Hughes, Theodore Roosevelt, and Woodrow Wilson holding forth on their individual armament theories to an admiring crowd. The actual story begins the adventures of Pearl Dare, daughter of Colonel Dare, and in love with young Captain Payne. The captain has lost secret Government documents which have been stolen from him by a spying foreign alliance directed by a mysterious and sinister figure known as the "Silent Menace." For this loss the captain is court-martialed and drummed out of the service—on his way to prison he is killed in a train accident, leaving a note to Pearl in which he begs her to clear his name. She resolves to devote her life to her lover's vindication and begins her daring quest of the "Silent Menace" amid perils fearful enough to delight the soul of the most exacting serial fan.

Pearl White starts this new series of adventures with the vigor and enthusiasm which has made her so popular in this type of screen play. She is equal to any emergency and has a special talent for looking attractive, even while hanging by her toes from a cliff, strangling a boa-constrictor with one hand and shooting up the villain with the other. Ralph Kellard makes a distinguished though melancholy Captain Brent, whose dignity in bearing his undeserved disgrace might have been modeled from the celebrated Dreyfus case. Here we hope that later in the serial his death may prove a mistake or at least greatly exaggerated? The introduction of the "Silent Menace" is cleverly arranged to heighten the effect of mystery by throwing only his shadow on the screen or showing only glimpses of his evil, stooping figure. The suspense regarding the identity of this malign leader will be sustained until the closing reels of the drama.

Exhibitors may rely upon the reputation of the Pathe serials coupled with the popularity of Pearl White to make this new "continued-in-our-next" drama an alluring bait to their patrons. A. G. S.

"JAILBIRDS"

One-Reel Episode of "Ham and Bud" Comedies. Produced by Kalem Company and Released by them Dec. 5.

Ham and Bud get hold of a bootblack stand, where they work a game that keeps them busy and brings in lots of money. Ham gets enamoured of a pretty girl whose father runs a gambling house. In his absorption with her, Ham whitewashes the gambler instead of blacking his shoes. There is a fight. Ham and Bud go to jail, become guards, lord it over the gambler and through the trickery of the girl allow him to escape. C. M.

"PATRIA"

Serial Drama Featuring Mrs. Vernon Castle. Produced by Wharton, Inc. Released by International.

When Irene Castle is not engaged in dancing or looking exceedingly charming in her daring and original costumes, she devotes herself to saving our country from a vicious band of foreign spies in the new International serial, "Patria." She is assisted in her worthy purpose by young Captain Parr, of the United States Army, who rescues her from deadly bombs, secret vaults, and the perils of the sea with equal deftness and sang-froid. Patria is an heiress who holds in trust a fortune in gold which was left her by her uncle to be used in the interests of the preparedness movement. Foreign powers, hostile to this country, have resolved to convert this wealth to their own base ends through their representatives, and the scenario of the serial takes the form of a struggle of wits between these alien spies and the beautiful and resourceful heiress. The main purpose of the serial, of course, is to exhibit Mrs. Castle as a film star, and her appearance on the screen will undoubtedly attract the movie crowds with a blissful disregard of the story on which her adventures are strung. A. G. S.

HONORS FOR ROSE TAPLEY

Upon the occasion of her attendance at their annual ball, held Friday evening, Nov. 17, in Newark, N. J., the executives of Local No. 244, I. A. T. S. E., presented Rose E. Tapley, of Vitagraph, with a life membership in their organization, the most original honor ever conferred upon any woman of the profession. She is now the only woman member of record so designated by the Electric Moving Picture Machine Operators' Union.

Miss Tapley now bears the distinction of being entitled to all the privileges that the membership in the I. A. T. S. E. provides, which means that on her lecture tour through the country, speaking in behalf of better motion pictures, she can flash her card and enter the booth of any theater.

INCORPORATIONS

ALBANY, N. Y. (*Special*).—The following new amusement companies filed certificates of incorporation with the Secretary of State the past week:

"Rochester Film Products Company," New York city. To manufacture negative and positive motion picture films. Capital, $750,000. Directors: Samuel F. Kingston, Nathan Frankel, and Anna A. Wagner, 1265 Fifth Avenue, New York city.

K. and M. Film Service, Brooklyn, N. Y. To deal generally in motion picture films. Capital, $10,000. Directors: Joseph Lacov, Margaret A. Bates, and George Hawthorne, 824 Kenmore Place, Brooklyn, N. Y.

Dance Parisienne, Inc., Brooklyn, N. Y. Proprietors of theaters, dance halls, and auditoriums, to provide for the exhibition of motion pictures and other entertainments. Capital, $3,000. Directors: James A. Arnold, Myrtle M. Arnold, and Edward A. Ancelin, 458 Eastern Parkway, Brooklyn, N. Y.

Skytop Ranch Corporation, Ulster, N. Y. Motion pictures, hotels, and garages. Capital, $20,000. Directors: Harry M. Koster, Fredric C. Rita, and E. A. Anglin, 310 West Eighty-sixth Street, New York city.

"Waco Theater Corporation," New York city. To manage theaters and motion picture houses. Capital, $3,000. Directors: Jacob Steigelfest, Louis North, and Louis Klinkenstein, 444 Grand Street, New York city.

N. and H. Amusement Company, New York city. To conduct theaters and provide for the production of stage attractions of all kinds. Capital, $5,000. Directors: George H. Nicolai, Gus Hill, and Howard P. Kinsey, 1493 Broadway, New York city.

Port Chester Specialty Company, Port Chester, N. Y. Theatrical and motion picture business. Capital, $4,000. Directors: Katherine Leavens, William Rausch, and Lillian D. Gross, 158 Irving Avenue, Port Chester, N. Y. GEORGE W. HERRICK.

DIRECTOR JAY HUNT

(*Continued from page* 34)

and then joined the Thanhouser Company. He was afterwards engaged by Thomas H. Ince and directed nearly all of the Civil War and Holland pictures for two years, and co-directed "Civilization." He remained with Ince for three years.

Mr. Hunt is now with the Yorke-Metro studio, and will direct some of the Harold Lockwood and May Allison pictures. Some of our present-day film directors were at different times under Hunt's stage direction, and included prominently in this list are William Desmond Taylor, Richard Stanton, and Charles Miller. Mr. Hunt is a hustler and indefatigable worker. He is a disciplinarian and at the same time well liked by everyone from General Manager Fred J. Balshofer down to the office boy.

"VIC" JOHNSON RESIGNS

Victor B. Johnson, for the past several months manager of the Vitagraph News Service department, has resigned that position. He has not as yet determined on his plans for the future, but will probably connect shortly with some of the large producing concerns as publicity manager.

"MOTOGRAPHY" MERGED

The Exhibitors' Trade Review has purchased and will merge with its early issues *Motography*, the Chicago film paper. Edward J. Mock will remain with the publication, representing the Middle Western and Central States.

INVENTS ACCESSORY

Tony Gaudio, who photographed the recent Harold Lockwood and May Allison Metro releases, namely, "Mister 44" and "Big Tremaine," has invented a certain mysterious accessory for his Bell and Howell camera, which, according to those who have seen projected tests, is a revelation in motion picture photoplay. This is an absolutely true news story, and not the creation of a press agent. Tony's invention is the result of months of scientific studying and experimenting, and he is planning to introduce this new camera revelation in the Yorke-Metro adaptation of Harold MacGrath's "Pidgin Island" in the scenes that feature Harold Lockwood and May Allison. General Manager and Producer Fred J. Balshofer speaks very enthusiastically of Tony's new invention, that should command the immediate attention of everyone concerned in the profession.

George Elwell, the Ince-Triangle boy actor, suddenly passed away while dancing for a prize in an Ocean Park contest.

JAY HUNT

DIRECTOR

YORKE FILM CO.—Fred J. Balshofer, President and General Manager. Releasing through METRO EXCHANGES.

YORKE-METRO STUDIO—Hollywood, Calif.

STARRING Harold Lockwood and May Allison.

RICHARD V. SPENCER

Preparing YORKE-METRO Adaptations

starring

HAROLD LOCKWOOD and MAY ALLISON

CURRENT RELEASE—
"PIDGIN ISLAND," by Harold MacGrath
IN PREPARATION—
"THE PROMISE," by James B. Hendryx
"THE HIDDEN SPRING," by Clarence B. Kelland

Five years Scenario Editor and staff author with the New York Motion Picture Co.
Author of six hundred produced scenarios.

YORKE-METRO STUDIO - - HOLLYWOOD, CALIF.

CHARLES P. STALLINGS

Art Director

YORKE-METRO STUDIO

Assistant Director

Mr. FRED J. BALSHOFER

Producing Harold Lockwood and May Allison Feature Photodramas

YORKE-METRO STUDIO, HOLLYWOOD, CALIF.

TRIANGLE
RELEASES FOR WEEK OF DECEMBER 3rd

WILLIAM DESMOND and DOROTHY DALTON
IN
"A Gamble in Souls"
KAY BEE

A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God the only Watcher. Love spreads over the land and sea and sky and everything comes true. The Author has built up a remarkable series of situations in which the interest is held in suspense to the end.

MAE MARSH and ROBERT HARRON
IN
"The Wharf Rat"
FINE ARTS

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law and the story built around this situation is one of continued action, suspense and real live people.

KEYSTONE COMEDIES
Two half miles of—just laughs.

FA K

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ROBERT WARWICK
and
MOLLIE KING
in
"ALL MAN"
By Willard Mack
Directed by EMILE CHAUTARD

ROBERT T. THORNBY
Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gerden
In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

Date.	Title.	Star
Dec. 4	A Coney Island Princess—Drama	Irene Fenwick and Owen Moore
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre
Dec. 25	Snow White—Fairy Play	Marguerite Clark

LASKY

Dec. 11	Oliver Twist—Drama	Marie Doro
Dec. 14	Victoria Cross—Drama	Lou-Tellegen

PALLAS

Dec. 21	The Right Direction—Drama	Vivian Martin

MOROSCO

Dec. 7	The Road to Love—Drama	Lenore Ulrich
Dec. 28	The Redeeming Love—Drama	Kathlyn Williams Thomas Holding

PATHE GOLD ROOSTER FEATURES
Thanhouser

Dec. 3	Divorce and the Daughter—Drama	Florence La Badie
Dec. 17	King Lear—Drama	Frederick Warde
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine

Astra

Dec. 10	The Challenge—Drama	Charles Gotthold, Montague Love, and Helen Chadwick

Greater VITAGRAPH V. L. S. E., INC.

Dec. 4	Rose of the South—Drama	Peggy Hyland and Antonio Moreno
Dec. 11	The Enemy—Drama	Peggy Hyland, Evart Overton, and Charles Kent
Dec. 18	Whom the Gods Destroy—Drama	Alice Joyce, Harry Morey, and Marc MacDermott
Dec. 25	The Ninety and Nine—Drama	William Courtenay and Lucille Lee Stewart

BRADY—WORLD

Dec. 4	All Man—Drama	Robert Warwick and Mollie King
Dec. 11	The Rise of Susan—Drama	Clara Kimbal Young
Dec. 18	The Rise of Susan—Drama	Clara Kimbal Young
Dec. 25	The World Against Him—Drama	E. K. Lincoln and June Elvidge

AMERICAN

Dec. 4	The Valley of Decision—Drama	Richard Bennett

UNIVERSAL RED FEATHER

Dec. 11	The Morals of Hilda—Drama	Lois Wilson

TRIANGLE
Fine Arts

Dec. 2	Children of the Feud—Drama	Dorothy Gish
Dec. 9	The Wharf Rat—Drama	Marsh-Harron
Dec. 16	The Matrimaniac—Com. Drama	Douglas Fairbanks
Dec. 23	The Heiress at Coffee Dan's—Drama	Bessie Love

Kay-Bee

Dec. 2	The Criminal—Drama	Desmond-Williams
Dec. 9	Bawbs O'Blue Ridge—Drama	Bessie Barriscale
Dec. 16	The Sin Ye Do—Drama	Frank Keenan
Dec. 23	A Gamble in Souls—Drama	Dalton-Desmond

BLUEBIRD

Dec. 4	The Sign of the Poppy—Drama	Gertrude Selby
Dec. 11	The Price of Silence—Drama	Dorothy Phillips
Dec. 18	A Christmas Carol	Ruppert Julian, Francella Billington, Agnes Vernon
Dec. 25	The Shriveled Soul	Myrtle Gonsales, Val Paul
Jan. 1	Flowers of Doom	Cleo Madison

METRO Pictures
Rolfe

Nov. 13	The Wager—Drama	Emily Stevens
Nov. 27	The Sunbeam—Drama	Mabel Taliaferro

K. E. S. E. SERVICE
Essanay

Dec. 4	The Breaker—Drama	Bryant Washburn, Nell Craig
Dec. 18	The Phantom Buccaneer—Drama	Richard Travers
Dec. 25	The Truant Soul—Drama	Henry Walthall

EDISON

Dec. 11	A Message to Garcia—Drama	Mabel Trunnelle, Robert Conness
Jan. 1	The Last Sentence—Drama	Marc McDermott, Mirian Nesbitt

INTERNATIONAL

Nov. 2	The Ocean Waif—Drama	Carlyle Blackwell, Doris Kenyon
Nov. 13	The Jockey of Death—Drama	

SPECIAL AND STATE RIGHT FEATURES

FROHMAN

Oct.	Conquest of Canaan—Drama	Jack Sherill, Edith Taliaferro
Nov.	The Witching Hour—Drama	C. Aubrey Smith

ARTCRAFT

Nov. 6	Less Than the Dust—Drama	Mary Pickford

METRO

Oct.	Romeo and Juliet—Drama	Bushman and Bayne

SPECIAL

Nov.	Woman Who Dared—7 parts	California M. P. Corp.
Oct	The Crisis—7 parts	Sherman Elliott, Inc.

SELZNICK

Nov.	War Brides—Drama	Alla Nazimova
Nov.	The Foolish Virgin—Drama	Clara Kimball Young
Nov.	Panthea	Norma Talmadge

SERIALS or Series

Nov. 6	Lass of the Lumberlands—Signal Mutual
Nov. 13	Beatrice Fairfax—International
Nov. 20	Crimson Stain Mystery—Consolidated
Nov. 20	Scarlet Runner, "Glove and Ring"—Vitagraph
Nov. 20	Yellow Menace, "Aeroplane Accident"—Unity
Nov. 27	Scarlet Runner, "Gold Cigarette Case."—Vitagraph
Dec. 10	The Shielding Shadow, "The Great Sacrifice"—Pathe
Dec. 3	Pearl of the Army, "The Traitor"—Pathe

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

If possible, write a story in which the plot does not necessarily edge along with the aid of letters, notes, and telegrams. There are too many letters, notes, and telegrams in the average motion picture drama, and the great idea is to stay clear of them if possible. Letters, notes, and telegrams are frequently the lazy man's method of reviving and stimulating a weakening plot. The story languishes and promises to fade away when a letter or a telegram is lugged in for diversion, later to figure in the story. Just how it is to figure is no mystery to the spectator. He knows as well as the author just what is going to happen. But sometimes letters and telegrams are essential. When that is a fact they should be properly written. In one script we read recently a telegram to the hero from his father started out "My Dear Son." One would hardly start a telegram in that manner, without any definite address. Too many telegrams appear also on the screen without check marks. Real telegrams carry a date line, receiver check, etc. These are little things truly, but "great oaks from little acorns grow!" Ten words of an ordinary telegram can sometimes save a lengthy leader or may permit the elimination of several scenes of added action. When this is true, the use of the telegram is justified. Just the same, if the plot can be carried briskly forward without telegrams or letters it is better, for letters, notes, and telegrams in motion picture plays have been very numerous.

As to the Unusual Ending—

A five-reel photoplay was released this year that was wonderful in a certain detail which was overlooked by all the film reviewers. They complimented the acting, the story, and the photography, but not one of them caught the most vital point in the story—a detail that caused the audiences to go forth still thrilled with the "punch," so called, that urged them to tell their friends and relatives to "go down to the Idle Hour theaters and see that film they got on down there." Finest advertising and compliment in the world. Word of mouth stuff. But to continue. The reason the picture appealed was because of the unusual ending. It was something different. It refreshed the movie fans, made them sit up and take notice, caused a surprise, for the ending was not that which was anticipated. The most stereotyped detail of the motion picture is the ending. Pains are taken to introduce novelties in the story; photographic innovations are planned; lighting effects introduced; and yet the ending remains about the same, thank you. There are the good old standbys, including the hand clasp, the embrace and soul kiss, the hand in hand stroll among the flowers, the man standing or on horseback atop a high hill waving goodbye while the picture fades; these and other endings are good old standbys. When something different comes along, when some director or some author has spent time and trouble in devising some other situation, a situation that is appealing or thrilling, then the audiences are grateful. "We knew it would end that way" is a truthful expression. Movie fans, those who have the motion picture habit, are quick on discernment. They know the old stuff well; they also know that most of the new stuff ends with the old stuff. They appreciate the new stuff from beginning to ending.

Rather Good!

Victor de Villiers says the writer selling stories is but a merchant and ought to know the goods he (or she) is selling, and its fluctuating market. He ought to know what he's up against. Most plot merchants don't know for instance: That a five-reeler is nearly a mile long; that is costs $10,000 to any old price—to make; that the producer respects money as well as you; that he won't take a chance to oblige a "struggling but deserving young author"; that the big idea, or plot, should be good enough for a complete novel, or stage play; that producers don't want plays worth $100, they prefer paying $1,000 for something worth that—it pays them in the end. Yes, many can write plots. I used to think not, but experience has changed my views.

The polish and trimmings might be missing from the novice's works, but producers buy ideas. They won't pay for artistic adaptations from the dictionary. Ideas are free to all. Imagination is born with us. The gift of expression is rare but fortunately is not needed in describing a plot of 1,000 to 2,000 words. The screen doesn't speak it, just moves and keeps on moving. The plot only describes action. A schoolboy, gifted with imagination and plot-genius, can describe the action his imagination pictures in plain words! Don't forget the greatest stories are love stories plus obstacle. The Bible opens with a love story. Our lives commenced that way. Every successful book, song or story is a love story. This is my formula for a successful drama." Mr. de Villiers' arguments are plausible and interesting. We do not think that a schoolboy, be he gifted with imagination, can write successful plots. He has not had the experience in life, its poignant sorrows as well as its joys. Neither is every successful story a love story, although the history of literature bears out the assertion that a great majority of them are. We believe that anyone with the gift of expression can write at least one good plot, for everyone has at least one good plot in his or her own life. Further than that it depends on one's talent, sense of the dramatic or ludicrous, power of observation.

Here It Is Again

"I am surprised," a correspondent says, "at the wide opinion prevailing that some motion picture companies purloin your ideas and then return your script as unavailable. Do you take any stock in such an opinion? Which do you consider the most reliable and responsible company—that is, where your scripts are honestly considered and your ideas perfectly safe? This is rather a delicate question, but I will treat your reply as confidential. Suppose a company has two places to submit plays, one in New York and the other in California. If your story is rejected in New York, would you submit it to the California offices?" Now, here is another of the frequent letters from the "Nears" on the plot-stealing idea. Despite the fact that we have been giving our opinion on this question at stated periods for years, the inquiry comes again and again. Why make the scenario editor the "goat?" You rarely hear the plot-stealing cry directed against the magazine and book editor, and yet the latter two must be entrusted with work, often without copyright. The fact of the matter is this, even if the editor were inclined to sharp practises he would be foolish to filch the plot of the beginner. The editors with brains will say: "Here's a new writer who has originality; I'll pay him for this plot, which is a good one; this encouragement should cause him to come across with more work and perhaps we'll get a lot of good stuff before others discover him." Dependable film companies, concerns that have long been in the game, will not steal motion picture plots. It is the mushroom companies springing up over night with high-sounding titles that may make away with your prized work.

A CURRENT art magazine just received from Europe comments upon the photograph of Rena Rogers which, made by the Hoover Art Studio, of Hollywood, has received royal recognition, and now hangs in the sixty-first annual exhibition of the Royal Photographic Society of Great Britain, the patrons of which are King George and Queen Mary, and Queen Alexandra. Miss Rogers is the only photoplayer whose photograph has received this mark of royal approval.

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